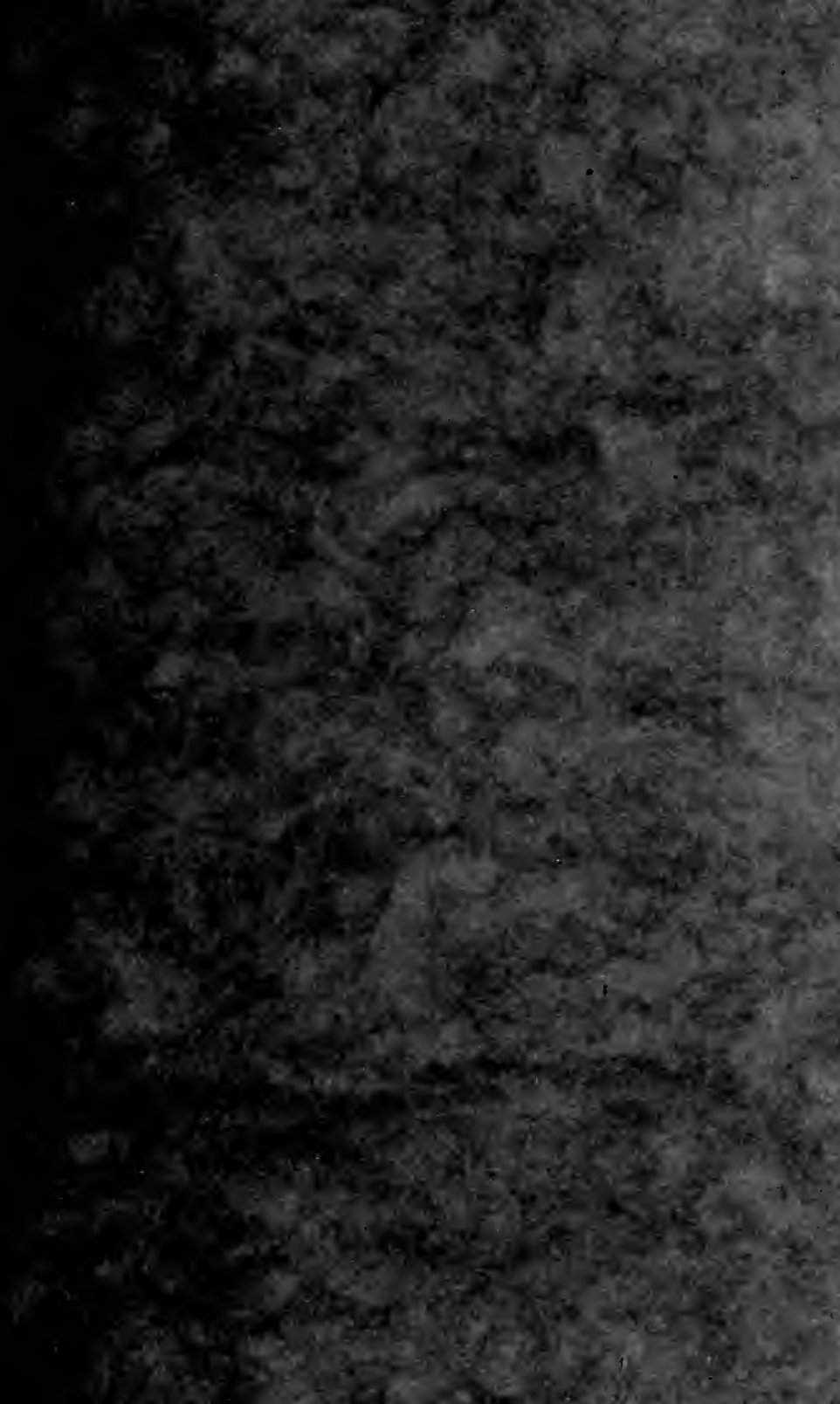


THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK



Recital Programmes
1925-1926





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

FIRST FACULTY RECITAL

MR. WILHELM BACHAUS, *Piano*

MR. FELIX SALMOND, *Violoncello*

Thursday Evening, November 19, at 8:30

THE ACADEMY OF MUSIC FOYER



Programme

1. RACHMANINOFF . . . Sonata for Piano and Violoncello, Op. 19

Lento—allegro moderato

Allegro scherzando

Andante

Allegro mosso

MR. BACHAUS and MR. SALMOND

2. BRAHMS Variations on a Theme by Paganini

MR. BACHAUS

3. VERACINI Sonata for Violoncello in D minor

(Piano accompaniment by JOSEPH SALMON)

Allegro

Minuetto and Gavotte

Ritornello—Largo

Gigue

MR. SALMOND

(MR. HARRY KAUFMAN at the Piano)

4. BEETHOVEN Sonata for Piano and Violoncello,
in A Major, Op. 69

Allegro ma non tanto

Scherzo—allegro molto

Adagio cantabile

Allegro vivace

MR. BACHAUS and MR. SALMOND

The Steinway is the official piano of THE CURTIS INSTITUTE of MUSIC

Mr. Bachaus uses the Baldwin piano

The second faculty recital of THE CURTIS INSTITUTE of MUSIC will be given
by Madame Charles Cahier and Mr. Louis Bailly in the Academy of Music
Foyer, Thursday evening, December 17, 1925.



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

SECOND FACULTY RECITAL

MADAME CHARLES CAHIER, *Contralto*

MR. LOUIS BAILLY, *Viola*

KURT RUHRSEITZ and HARRY KAUFMAN *at the Piano*

Thursday Evening, December 17, at 8:30

THE ACADEMY OF MUSIC FOYER

Programme



1. CHARLES MARTIN LOEFFLER . . Four Poems for Voice, Viola
and Piano, Opus 5
La Cloche Félée (Baudelaire)
Dansons la Gigue (Verlaine)
Le Son du Cor s'afflige (Verlaine)
Sérénade (Verlaine)
2. JOSEPH JONGEN Suite for Viola and Piano (MSS)
Poème Elégiaque
Finale
3. JOHANNES BRAHMS Two Songs with Accompani-
ment of Viola and Piano
Gestillte Sehnsucht
Geistliches Wiegenlied
4. ALEXANDER MARIA SCHNABEL . Vision
ZOLTÁN KODÁLY Dorfszene
ZOLTÁN KODÁLY Braust der traurige Wald
WILHELM GROSZ. Love Songs
From the Russian
From Tunis
From the Hungarian

The Steinway is the official piano of THE CURTIS INSTITUTE of MUSIC

The third faculty recital of THE CURTIS INSTITUTE of MUSIC will be given
by Mr. Josef Hofmann in the Academy of Music Foyer,
Thursday evening January 7, 1926.

La Cloche Fêlée

Il est amer et doux, pendant les nuits d'hiver,
D'écouter, près du feu qui palpite et qui fume,
Les souvenirs lointains lentement s'élever
Au bruit des carillons qui chantent dans la brume.

Bienheureuse la cloche au gosier vigoureux
Qui, malgré sa vieillesse, alerte et bien portante,
Jette fidèlement son cri religieux,
Ainsi qu'un vieux soldat qui veille sous la tente!

Moi, mon âme est fêlée, et lorsqu'en ses ennuis
Elle veut de ses chants peupler l'air froid des nuits,
Il arrive souvent que sa voix affaiblie,

Semble le râle épais d'un blessé qu'on oublie
Au bord d'un lac de sang, sous un grand tas de morts,
Et qui meurt, sans bouger, dans d'immenses efforts!

—*Ch. Baudelaire.*

The Riven Bell

How sad it is, yet sweet, on winter's night to sit
Beside the flickering fire, and watch the smoke a-climbing;
Old recollections then will through one's memory flit,
Awakened by the bells, that in the mist are chiming.

Ah! happy is the bell whose throat is strong and sound,
Bell that, in spite of age, keeping its strength and beauty,
Flings ever steadfastly its sacred voice around,
Like some brave warrior old, forever there on duty.

Ah! riven is my soul; and when in its distress
'T would people with its songs the cold night's loneliness,
There often will be times, when its voice, weak and shaken,

Sounds like the wounded groans of one who lies forsaken
Beside a pool of blood, with corpses heaped above,
And in an awful struggle dies,—yet does not move.

—*Translated by Henry G. Chapman.*

“Dansons La Gigue!”

Dansons la gigue!

J'aimais surtout ses jolis yeux,
Plus clairs que l'étoile des cieux,
J'aimais ses yeux malicieux.

Dansons la gigue!

Elle avait des façons vraiment
De désoler un pauvre amant,
Que c'en était vraiment charmant!

Dansons la gigue!

Mais je trouve encore meilleur
Le baiser de sa bouche en fleur,
Depuis qu'elle est morte à mon coeur.

Dansons la gigue!

Je me souviens, je me souviens
Des heures et des entretiens,
Et c'est le meilleur de mes biens.

Dansons la gigue!

—*Paul Verlaine.*

“On With the Dancing!”

On with the dancing!

Above all else I loved her eyes,
That shone like stars in midnight skies;
No malice in them you'd surprise.

On with the dancing!

She had a way with her, I swear,
To drive poor lovers to despair,
That was delightful, I declare.

On with the dancing!

But now I know that what was best,
Was when her flower-like mouth she pressed
To mine. She died upon my breast.

On with the dancing!

I mind them well, I mind them well—
Those hours, and many a happy spell:
Best luck that ever me befell.

On with the dancing!

—*Translated by Henry G. Chapman*

“Le Son du Cor S’Afflige Vers les Bois”

Le son du cor s’afflige vers les bois
D’une douleur on veut croire orpheline
Qui vient mourir au bas de la colline
Parmi la brise errant en courts abois.

L’âme du loup pleure dans cette voix
Qui monte avec le soleil qui décline
D’une agonie on veut croire câline
Et qui ravit et qui navre à la fois.

Pour faire mieux cette plainte assoupie,
La neige tombe à longs traits de charpie
À travers le couchant sanguinolent.

Et l’air a l’air d’être un soupir d’automne
Tant il fait doux par ce soir monotone
Où se dorlote un paysage lent.

—*Paul Verlaine.*

“The Horn’s Note Sobs and Struggles Toward the Wood”

The horn’s note sobs and struggles toward the wood,
Filled with the sadness of an orphaned cry
That flies away, among the hills to die,
Pressed by the winds, sharp-baying for its blood.

The wolf’s soul wailing, in the cry you hear,
That at the sunset rises in distress;
An anguish that is well-nigh a caress—
That charms, yet fills you with a sickening fear.

As tho’ t’ enhance that plaintive dying call,
In ribband rifts the snow begins to fall
Across the incarnadined occident;

And all the air seems like an autumn sigh,
So soft it is, ’neath the dull evening sky,
Along the peaceful landscape somnolent.

—*Translated by Henry G. Chapman.*

Sérénade

Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Ouvre ton âme et ton oreille au son
De ma mandoline :
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.

Je chanterai tes yeux d'or et d'onyx
Purs de toutes ombres,
Puis le Léthé de ton sein, puis le Styx
De tes cheveux sombres.

Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Puis je louerai beaucoup, comme il convient,
Cette chair bénie,
Dont le parfum opulent me revient
Les nuits d'insomnie.

Et pour finis, je dirai le baiser
De ta lèvre rouge,
Et ta douceur à me martyriser,
—Mon Ange!—Ma Gouge!

Ouvre ton âme et ton oreille au son
De ma mandoline :
Pour toi j' ai fait, pour toi, cette chanson
Cruelle et câline.

—Paul Verlaine.

Serenade

As tho' it were the voice of one that cries
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

My mandoline thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

I'll sing thine eyes that onyx are and gold,
Clear and unclouded,
Thy Lethe breasts that Stygian tresses hold
In darkness enshrouded.

As tho' it were the voice of one that cries
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

Then will I greatly praise, as is their right,
Beauties without number,
Whose mem'ries still come to me on a night
Deserted of slumber.

And then, to end, I'll tell thee of thy kiss,
All red-lipped and human,
Thy sweetness, with its agonizing bliss:
My angel—My demon!

My mandoline thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

—Translated by Henry G. Chapman.

Gestillte Sehnsucht

In gold'nen Abendschein getaucht,
Wie feierlich die Wälder steh'n!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Weh'n.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.
Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh'!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein
Ihr sehnenden Wünsche, wann schlaft ihr ein?
Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit schnellem Blick mein Auge weilt.
Dann lispeln die Winde, die Vögelein,
Mit meinem Sehnen mein Leben ein.

—Friedrich Rückert.

Longing at Rest

In evening's golden twilight wreathed,
How grandly stand the woods aglow!
In softest voices birdling songs
Are breathed on winds that lightly blow.
What whisper the winds, the birds, tonight?
They whisper the world to slumber light.
Ye wishes strong, forever raging,
Within my restless heart so deep—
Thou longing soul that naught assuageth,
When wilt thou sleep, when wilt thou sleep?
Lulled by the breeze and birdling's trill,
My longing wishes, will ye be still?
Ah, when no more afar in dreaming,
My soul on dream wings lightly speeds,
No more the farthest starlets gleaming
With longing, with longing glances heeds,
Then whisper, O winds, O birdlings, pray,
With all my longing my life away.

—Translator Unknown.

Geistliches Wiegenlied

Die ihr schwebet um diese Palmen in Nacht und Wind,
Ihr heil'gen Engel, stilltet die Wipfel! Es schlummert mein Kind,
Ihr Palmen von Bethlehem in Windesbrausen,
Wie mögt ihr heute so zornig sausen!
O rauscht nicht also, schweiget, neiget euch leis' und lind!
Stillet die Wipfel, stilltet die Wipfel!
Es schlummert mein Kind.
Der Himmelsknabe duldet Beschwerde.
Ach, wie so müd' er ward vom Leid der Erde!
Ach, nun im Schlaf, ihm leise gesänftigt,
Die Qual zerrinnt, stilltet die Wipfel, stilltet die Wipfel!
Es schlummert mein Kind.
Grimmige Kälte sauset hernieder,
Womit nur deck' ich des Kindleins Glieder!
O all' ihr Engel, die ihr geflügelt wandelt im Wind,
Stillet die Wipfel, stilltet die Wipfel!
Es schlummert mein Kind.

—Emanuel Geibel.

Cradle Song of the Virgin

Ye who o'er these palms are hov'ring
In night wind wild,
Ye holy angels, still, still their rocking!
He sleeps, he sleeps, my child.
Ye high palms of Bethlehem, in wild winds dashing,
Why are ye, tell me, so rudely clashing?
O rock, the quiet Silent, bending thee light and mild,
Still, still your rocking, still, still your rocking!
He sleeps, he sleeps, my child.
This heav'nly boy hath borne pain and anguish.
Ah, so aweary in earth's toil to languish!
O give him sleep all gentle and soothing!
His grief is run.
Still, still their rocking! Still, still their rocking!
He sleeps, he sleeps, my son.
Bitterest winds here 'round us are hov'ring,
While here he slumbers without a cov'ring.
O all ye angels, all ye abroad in night so wild,
Still, still their rocking! Still, still their rocking!
He sleeps, he sleeps, my child.

—Translator Unknown.

Vision

Kein Mensch zu sehen strand entlang.
Ich suche deiner Füße Spuren im weissen Sande.
Sie sind verweht.—
Die Wege, die wir schritten gingen viele.
Uns war das Vielzuviele unsichtbar,
Nur Widerschein von schönen Stunden.
Ich weiss nicht was wir sprachen,
Es war ein Glanz um Dich,
Der blieb auf Allem, was wir trafen.
Und eingewoben in des Mittags heisses Glühen
Sind lauter, lauter Heilgenscheine.

Translation

On the lonely strand is no one to be seen; I seek thy footprints in the sand, but they are vanished.
Many were around us on the path we trod, but to us they were as shadows—a reflection of happy hours—
I know not what we said; the radiance that shone from thee glorified all things about us—and shining in the fervent glow of mid-day is a golden auriole.

Dorfszene

Tut's der böse Zwiebel allein,
Dass so bitter weint das Mägdlein?
Sie so klein wie Korn im Siebe,
Gross und endlos ihre Liebe.
"Hätt' ich Zwiebel nie gesehen:
Wär' mein Auge nicht voll Tränen!
Hätt' der Junker Ruh' gegeben,
Wär' der Hans mir treu geblieben!"

Rustic Scene

The maiden sitting at her homely task of peeling onions weeps bitter tears. She is small and elfin-like, but her love is great and endless. "Were it not for the onions, my eyes would not be full of tears. Had the cavalier left me in peace, my Hans would have remained true."

Braust der Traurige Wald

Braust der traurige Wald, Sturmwind weht;
Herz und Seele bewölkt tief mein Weh.
Heimat du der Winde, Berg und Tal;
Du, Liebe, die Quelle der einsamen Qual.
O Du, sternenschön und sternenweit,
Siehst nicht meiner Seele Schmerz und Leid?
Ahnst nicht meines Herzens heisses Blut?
Fühlst nie aus den Tränen die feurige Glut?
Oh Rose, wie schön dein Antlitz lacht,
Sieh', Tränen benetzen Deine Pracht!
Bald welkst du vor Glut der Tränen ab,
Bekränze verwelkend mein Totengrab!

The Sad Forest Murmurs

The sad forest murmurs; tossed by the wind.
My heart and spirit are o'erclouded; my woe is deep
Thou, my country of wind, mountains and valleys; thou the source of my
lonely pain; thou with thy silvery, glittering stars, seest not the
pain and woe of my soul?
Feel'st not my heart's fiery blood and in my tears the consuming flame?
O Rose, how lovely thy smile!
See! the dewy tears adorn thy beauty.
Soon will these tears thy petals wither.
Bedeck my grave with thy faded beauty.

Russian Love Song

Hat mein Liebster mir ein Ringlein,
An das Fingerchen gesteckt,
O! ein Ringlein, o ein goldnes
O wie lieb ist mir das Ringlein.

Hat mein Liebster mir ein Sträusslein,
An das Kleidchen angeheftet
O! ein Sträusslein, o, ein schönes
O, wie lieb ist mir dass Sträusslein.

Hat mein Liebster, mir ein Küsslein
Aufgedrückt auf das Mündlein,
O, ein Küsslein, o, ein süßes,
O, wie lieb ist mir das Küsslein.

Translation

On my finger a ring my lover has placed
O how dear to me this ring!
On my Sunday frock, a flower of blue;
O how dear to me this flower!
On my lips, my lover a kiss he pressed;
O how sweet to me his kiss!

Tunisian Love Song

Komm her, lieber Marokkaner,
Komm in unser Haus,
Wenn du dich vor meinem Hunde fürchtest
Nun, der liegt an der Kette.
Wenn du angst vor meinem Vater hast
Der ist schon ein Jahr fort.
Hast du angst vor meiner Mutter,
Ach die kann Lebesgeschichten gut leiden.
Fürchtest du dich vor Gott,
So will ich dich unter das Bettuch stecken.
Komm her lieber Marokkaner
Komm in unser Haus. Ah!

Translation

Come, my Moorish lover, come in our abode,
Be not afraid of my dog—he is on the leash.
If you dread to meet my father, he is gone since quite a year—
Are you frightened of my mother? Ah, she loves a wooing.
When of God you are afraid—then I will hide you under the bed;
Come, my Moorish lover, come in our abode.

Hungarian Love Song

Lass mein Rösslein satteln dich geschwind,
Sehen muss ich heut mein liebes Kind.
In dem Bügel steckt der Fuss jetzt hier
Meine Seele ist schon längst bei ihr.
Fliegt sum Liebchen nicht der Vogel dort?
Schneller als wir, ist er fern schon fort.
Auf mein Rösslein hurtig hinterdrein.
Mehr verliebt kann er auch nicht sein.

Translation

On with the saddle my fiery steed for I must see my love today;
My foot is in the stirrup and my heart is now with her,
Is not yonder bird flying to his love?
Already he is far on his way—
Up! my charger, follow swiftly in his path; more fervid than mine can
his love not be!





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season——1925-26

THIRD FACULTY RECITAL

JOSEF HOFMANN, *Pianist*

Thursday Evening, January 7, 1926, at 8:30

THE FOYER OF THE ACADEMY OF MUSIC



Programme

- JOSEF HAYDN Variations in F minor
- ROBERT SCHUMANN Fantasy in C major
(In three parts)
- FRANCIS POULENC Mouvements Perpetuels
(1, 2, 3)
- FRÉDÉRIC CHOPIN Nocturne in F major
Scherzo in B minor
- JOSEF HOFMANN Intermezzo in A major
Kaleidoscope

MR. HOFMANN USES THE STEINWAY PIANO
The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC

The fourth Faculty Recital will be given Thursday Evening, February 18, by
THE CURTIS QUARTET (Messrs. Carl Flesch, Emanuel Zetlin,
Louis Bailly and Felix Salmond).



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

FOURTH FACULTY RECITAL

THE CURTIS QUARTET

CARL FLESCH, *First Violin*

LOUIS BAILLY, *Viola*

EMANUEL ZETLIN, *Second Violin*

FELIX SALMOND, *Violoncello*

Thursday Evening, February 18, 1926, at 8:15

THE ACADEMY OF MUSIC FOYER



Programme

JOHANNES BRAHMS. Quartet in A minor, Opus 51, No. 2

Allegro non troppo
Andante moderato
Quasi minuetto—Moderato
Finale

JOSEPH HAYDN Quartet in D minor, Opus 76, No. 2

Allegro
Andante, o più tosto allegretto
Minuetto
Finale

LUDWIG VAN BEETHOVEN . . Quartet in C major, Opus 59, No. 3

Andante con moto—Allegro vivace
Andante con moto quasi allegretto
Minuetto
Allegro molto

The Steinway is the official piano of THE CURTIS INSTITUTE of MUSIC

The fifth faculty recital of THE CURTIS INSTITUTE of MUSIC will be given by MR. EMILIO DE GOGORZA, Baritone, in the Academy of Music Foyer, Thursday evening, March 18, 1926.





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

FIFTH FACULTY RECITAL

MR. EMILIO DE GOGORZA, *Baritone*

MISS HELEN WINSLOW *at the Piano*

Thursday Evening, March 18, at 8:15

THE ACADEMY OF MUSIC FOYER



Programme



I

CHRISTOPH WILLIBALD GLUCK Recitative and Aria "Diane Impitoyable" from "Iphigénie en Aulide"

II

ROBERT SCHUMANN a) Stille Thränen
 b) Mondnacht
 c) Widmung

III

CYRIL SCOTT a) Song of the Night
JOHN ALDEN CARPENTER . . b) On the Seashore of Endless Worlds
 c) When I Bring to You Colored Toys

IV

JULES MASSENET Arioso from "Le roi de Lahore"

V

MANUEL DE FALLA a) El Paño Moruno
 b) Seguidilla Muricana
 c) Asturiana
 d) Jota
 e) Nana
 f) Polo

“Diane Impitoyable”

Diane impitoyable! En vain vous l'ordonnez cet
affreux sacrifice,
En vain vous promettez de nous être propice,
De nous rendre les vents par votre, ordre enchaînés.
Non, la Grèce outragée des Troyens à ce prix ne
sera pas vengée,
Je renonce aux honneurs qui m'étaient destinés,
Et dutil m'en couter la vie.
On n'immolera point, ma fille Iphigénie,
Diane impitoyable! En vain, en vain, vous
l'ordonnez!
Brillant auteur de la lumière!
Verrai tu sans pâlir—le plus grand des forfaits?

Dieu—bienfaisant!—exauce ma prière,—
Et remplis les vœux que je fais!
Sur la route de Mycène dirige le fidèle Arcas
Que promptant ma fille et la reine!
Elles pensent qu' Achille, oubliant tant d'appas
Songe à former—une autre chaîne,
Quelles retournent sur le pas.—
Brillant auteur de la lumière!
Verrais tu sans pâlir—le plus grand des forfaits?
Dieu—bienfaisant! exauce ma prière,
Et remplis les vœux que je fais!
Si ma fille arrive en Aulide,
Si son fatal destin la conduit en ces lieux,
Rien ne peut la sauver du transport homicide,
De Calchas, des Grecs, et des dieux.

(Translation)

Pitiless Diana, in vain you ordain this horrible
sacrifice; in vain you promise us to be propitious, to
let loose for us the winds shackled by your com-
mand. No, outraged Greece will not be revenged on
the Trojans at this price. I renounce the honors
that were destined for me; if it costs me my life,
my daughter Iphigenia shall not be sacrificed.

Splendid creator of light, will you see without
turning pale, the greatest of all crimes? Beneficent
God, oh, hear my prayer and fulfill my wish. Direct
the faithful Arcas on the road of Mycenae so that,
deceiving my daughter and the Queen, they may
think that Achilles, forgetful of so great allurements,
dreams of forming another alliance; that they may
turn back their steps. If my daughter comes to
Aulis, if her fate brings her to this place, nothing
can rescue her from the murderous frenzy of Cal-
chas, the Greeks, and the gods.

—PHILIP HALE.

Stille Thränen

Du bist vom Schlaf erstanden
Und wandelst durch die Au',
Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Thränen niedergoss.

In stillen Nächten weinet
Oft mancher aus dem Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

Hidden Tears

(Translation)

By slumber now forsaken,
Thou wand'rest o'er the mead,
Where'er thy way be taken
Blue skies are calmly spread.

While thou unheedful dreaming,
Without a care hast slept,
The heav'ns till day's wan gleaming,
Full many a tear have wept.

Thro' silent nights how burning
Flow tears from eyes full sad,
And then ye think, at morning,
Their hearts are always glad.

Mondnacht

Es war, als hätt' der Himmel
Die Erde still geküsst,
Dass sie im Blüthenschimmer
Von ihm nur träumen müsst.

Die Luft ging durch die Felder
Die Aehren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

By Moonlight

(Translation)

It seem'd as though serenely
By heav'n the earth were kissed,
That she, so bright and queenly,
Must dream of heav'nly rest.

The breeze was lightly straying
Thro' corn-fields waving light;
The forest leaves were sighing,
And star-lit was the night.

And my rapt soul her pinions
In eager joy outspread
And over Earth's dominions
As homeward on she sped.

Widmung

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!

Du bist die Ruh', du bist der Frieden,
Du bist vom Himmel mir beschieden,
Dass du mich liebst, macht mich mir werth,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res Ich!

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
Mein guter Geist, mein bess'res Ich!

Dedication

(Translation)

Thou art my soul, and thou my heart,
Thou all my joy and sorrow art,
Thou art my world for life adoring,
My heav'n art thou wherein I'm soaring;
O thou my grave, wherein for aye
My ev'ry woe is laid away!

Thou art repose, art peace unending,
Thou art from heav'n a boon transcending;
How in thy love I seem renew'd,
Thy very gaze transforms my mood;
O'er self thy love doth lift me high,
My guardian fay, my better I!

Thou art my soul, and thou my heart,
Thou all my joy and sorrow art,
Thou art my world for life adoring,
My heav'n art thou, wherein I'm soaring,
My guardian fay, my better I!

Song of the Night

Who is it sings the gypsies' song tonight
To muted strings
Deep in the linden shade beyond the light
My casement flings?
Can it be Death who sings? Ah, no, not he,
For he is old,—
His voice is like the murmur of the sea
When light grows cold.
Who is it sings once more, once more again
The gypsy song?
Song of the open road, the starry plain
Estranged so long.

Come to the woods, come, for the woods are green,
The sweet airs blow,
The hawthorn boughs the forest boles between
Are white as snow.
The wet leaves stir; the dim trees dream again
Of vanished Springs:—
Out in the night, out in the slow, soft rain,
My lost youth sings.

On the Seashore of Endless Worlds

On the seashore of endless worlds children meet.
The infinite sky is motionless overhead, and the
restless water is boisterous. On the seashore of
endless worlds the children meet with shouts and
dances.
They build their houses with sand and they play
with empty shells. With withered leaves they
weave their boats and smilingly float them on the
vast deep. Children have their play on the sea-
shore of worlds.
They know not how to swim; they know not how to
cast nets. Pearl-fishers dive for pearls, merchants
sail their ships, while children gather pebbles and
scatter them again. They seek not for hidden
treasures, they know not how to cast nets.
The sea surges up with laughter, and pale gleams
the smile of the sea-beach. Death-dealing waves
sing meaningless ballads to the children, even like
a mother while rocking her baby's cradle. The sea
plays with children, and pale gleams the smile
of the sea-beach.
On the seashore of endless worlds children meet.
Tempest roams in the pathless sky, ships are
wrecked in the trackless water, death is abroad
and children play. On the seashore of endless
worlds is the great meeting of children.

—RABINDRANATH TAGORE.

When I Bring to You Colored Toys

When I bring to you colored toys, my child, I understand why there is such a play of colors on clouds, on water, and why flowers are painted in tints—when I give colored toys to you, my child.

When I sing to make you dance, I truly know why there is music in leaves, and why waves send their chorus of voices to the heart of the list'ning earth—when I sing to make you dance.

When I bring sweet things to your greedy hands, I know why there is honey in the cup of the flower and why fruits are secretly filled with sweet juice—when I bring sweet things to your greedy hands.

—RABINDRANATH TAGORE.

Arioso from "Le Roi de Lahore"

Aux troupes du Sultan qui menaçaient Lahore, la royale cité,

Notre puissance est redoutable encore;
Comme si les chassait une invisible main,
Elles ont du désert regagné le chemin.
Le peuple est rassuré; c'est mon nom qu'il acclame,
Le calme est rentré dans mon âme,
Et je puis être heureux!

Promesse, de mon avenir, O Sitâ rêve de ma vie,
O beauté qui me fus ravie, Enfin tu vas m'appartenir!

O Sitâ! Viens charmer mon cœur amoureux,
Viens sourire aux splendeurs du monde, Viens charmer mon cœur amoureux!

O Sitâ, viens, je t'attends, je t'aime!

Ma main te garde un diadème,

O Sitâ! viens, je t'attends!

O Sitâ! viens, je t'attends!

Je t'aime! Sitâ, tu seras reine!

Ah! viens charmer mon cœur amoureux,

Viens sourire aux splendeurs du monde,

O Sitâ, rêve de ma vie,

Viens charmer mon cœur amoureux!

Viens! Sitâ! ah! viens!

(Translation)

The troops of the Sultan who gladly would have driven from us fair Lahore

By our own might have from the field been driven.

As if by hand unseen they have been driven out,

Their swift flight from the desert resembleth a rout,

From care my people free loudly sound forth my praises!

This calm my heart upraises,

I yet may happy be.

O promise of a joy divine, Sita, thou dream of all my life!

O beauty torn from me by strife, at last, at last thou shalt be mine!

O Sita! O fair one, charm my loving heart,
And ne'er again from me depart! and ne'er again from me depart!

Come, Sita! thy love for me rewarding,

A crown to thee I am according,

O Sita! I wait for thee!

O Sita! I wait for thee!

Sita! Sita! my queen thou soon shalt be.

Ah, Sita, O come, delight this heart,

To thee the world its glory offers,

To thee a king his crown now proffers,

Come, Sita, O come, ah, be mine!

Come, Sita! Be mine!

El Paño Moruno

Al paño fino, en la tienda,
Una mancha le cayo;
Por menos precio se vende
Porque perdió su valor.
Ay!

(Translation)

Anything tarnished loses its value, like the fine cloth in the shop, when it is spotted.

Seguidilla Muricana

Cualquiera que el tejado

Tenga de vidrio.

Cualquiera que el tejado

Tenga de vidrio,

No debe tirar piedras

Al del vecino.

Arrieros semos;

Puede que en el camino

Puede que en el camino

Nos encontremos!

Por tu mucha inconstancia

Yo te comparo

Por tu mucha inconstancia, yo te comparo

Con peseta que corre

De mano en mano;

Que al fin se borra,

Y creyendola falsa

Nadie le toma!

Nadie le toma!

(Translation)

People who live in glass houses shouldn't throw stones.

The race is not always to the swift.

All is not gold that glitters.

Asturiana

Por ver si me consolaba,
Arrimeme a un pino verde
Por ver si me consolaba,
Por verme llorar lloraba,
Y el pino, como era verde,
Por verme, lorar, lloraba!

(Translation)

To see if it would console me,
I leaned against a green pine tree;
Upon seeing me weep, it, too, wept.
And the pine tree, because it was green, seeing me
weep, wept.

Jota

Dicen que no nos queremos
Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazon y al mio
Se lo pueden preguntar.
Dicen que no nos queremos
Porque no nos ven hablar.

Ya ma despido de ti,
Ya ma despido de ti,
De tu casa y tu ventana
Y aunque no quiera tu madre,
Adois, nina, hasta manana.
Adois, nina, hasta manana.
Ya me despido de ti.
Aunque no quiera tu madre.

(Translation)

They say we do not love each other because they do
not see us talk;
Of your heart and of mine, they may ask it.
Now I take leave of you, of your house and your
window,
And, although your mother may not wish it,
Good-bye, little girl, good-bye, until I see you again.

Nana

Duermete, niño, duerme,
Duerme, mi alma
Duermete, lucerito
De la mañana.
Nanita, Nana,
Nanita, Nana,
Duermete, lucerito
De la mañana.

(Translation)

Go to sleep little one, sleep,
Sleep, my loved one,
Go to sleep, little star of the morning.

Polo

Ay! guardo una pena en mi pecho
Guardo una pena en mi pecho
Ay! ue a nadia se la dire!
Malhaya el amor, malhaya!
Ay! Que a nadia se la dire!
Ay!

(Translation)

Ah! I keep one pain in my heart that I cannot tell
to anyone!
Accursed be love,
And she who taught it to me!





THE CURTIS INSTITUTE of MUSIC

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The FIRST CONCERT of the CURTIS QUARTET

CARL FLESCH, *First Violin*

LOUIS BAILLY, *Viola*

EMANUEL ZETLIN, *Second Violin*

FELIX SALMOND, *Violoncello*

SWASTIKA MERION STATION PENNSYLVANIA

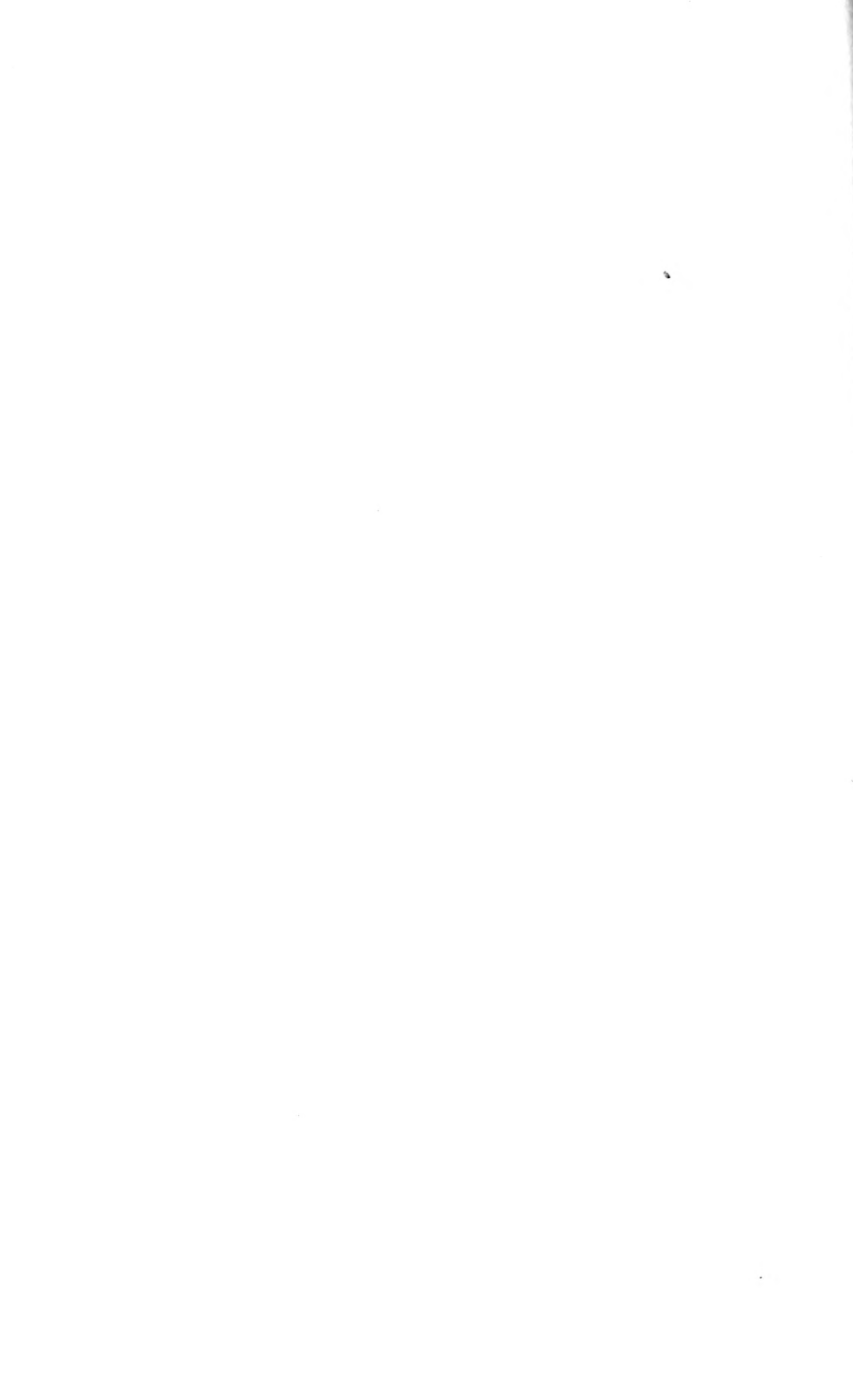
Monday Evening, January 4, 1926



Programme

1. JOSEF HAYDN Quartet in D minor, No. 41
 - I Allegro
 - II Andante o piu tosto allegretto
 - III Menuetto
 - IV Finale

2. L. VAN BEETHOVEN Quartet in C Major, Op. 59, No. 3
 - I Andante con moto — Allegro vivace
 - II Andante con moto quasi allegretto
 - III Menuetto
 - IV Allegro molto



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THURSDAY EVENING, FEBRUARY 4, 1926



THE CURTIS QUARTET

OF

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

CARL FLESCH, *First Violin* LOUIS BAILLY, *Viola*
EMANUEL ZETLIN, *Second Violin* FELIX SALMOND, *Violoncello*

PROGRAM

I JOSEF HAYDN

Quartet in D Minor, No. 41

1. Allegro
2. Andante piu tosto allegretto
3. Menuetto
4. Finale

II J. S. BACH

(a) *Sarabande, Double, and Bourrée
from the Sonata in B Minor, for violin alone*

(b) *Siciliano and Presto*

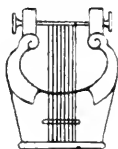
from the Sonata in G Minor, for violin alone

Mr. Carl Flesch

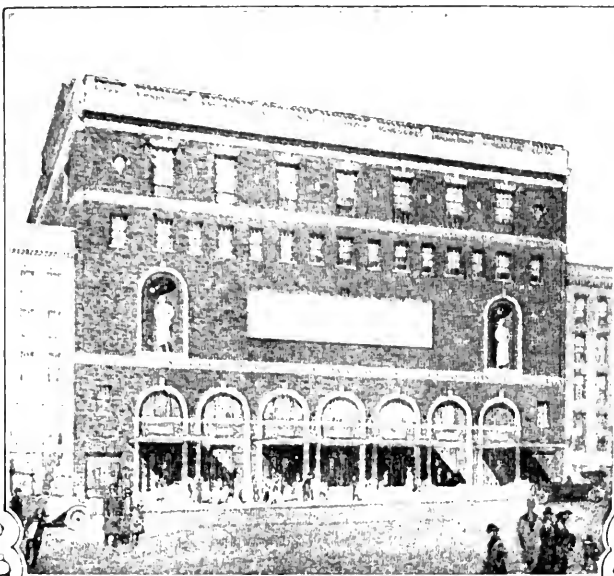
III L. VAN BEETHOVEN

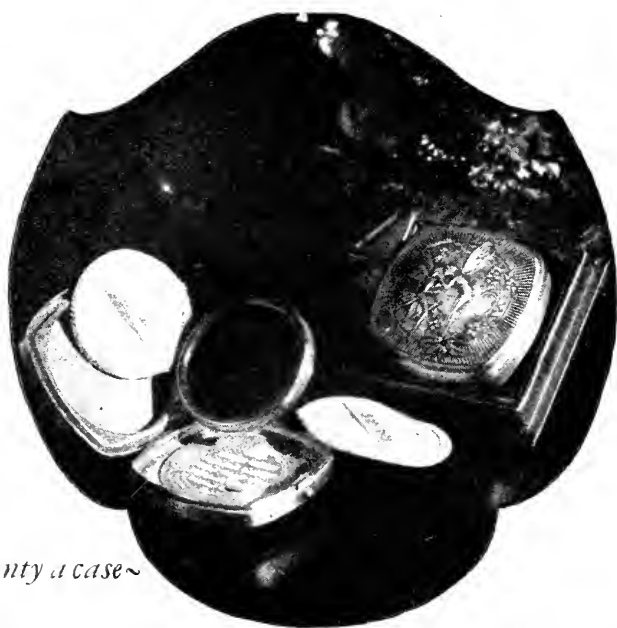
Quartet in C Major, Op. 59, No. 3

1. Andante con moto—Allegro vivace
2. Andante con moto quasi allegretto
3. Menuetto
4. Allegro molto



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TOWN HALL ANNOUNCEMENTS

FEBRUARY

Friday Eve.,	Feb. 26—League for Political Education, Lecture.
Saturday Aft.,	Feb. 27—Bruce Simonds, Piano Recital.
Saturday Eve.,	Feb. 27—Richard Keys Biggs, Organ Recital.
Sunday Aft.,	Feb. 28—J. Rosamond Johnson and Taylor Gordon in a program of Negro Spirituals.

MARCH

Monday Eve.,	March 1—Arcadie Birkenholz, Violin Recital.
Tuesday Eve.,	March 2—Frieda Williams, Song Recital.
Wednesday Eve.,	March 3—Anne Bertner, Song Recital.
Thursday Eve.,	March 4—American Orchestral Society.
Friday Eve.,	March 5—Mrs. Jackson Fleming, Lecture, "Foreign Affairs."
Saturday Aft.,	March 6—Winifred Young Cornish, Piano Recital; Lynnwood Farnam, assisting at the Organ.

Announcements Continued on Page Five



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Harry Kaufman at the Piano

AEOLIAN HALL—Tuesday Evening, February 23rd, at 8:30

Steinway Piano

PAUL STASSEVITCH

In Piano Recital

STEINWAY HALL—Wednesday Evening, February 24th, at 8:30

Steinway Piano

SARA SOKOLSKY-FREID

In Piano Recital

AEOLIAN HALL—Sunday Afternoon, February 28th, at 3

Steinway Piano

NOVAES

TOWN HALL—March 13th—At 3:00

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RICHARD KEYS BIGGS

ORGANIST

RECITAL IN TOWN HALL, SATURDAY, FEBRUARY 27th—8:15 P. M.

Read what the leading Chicago critics said of him last month:

Maurice Rosenfeld, in *Chicago Daily News*, Jan. 20, 1926: "One of the genuine virtuoso organists."

Chicago Daily Journal, Jan. 20, 1926: "His performance rejoiced in surpassing clarity, a most tasteful contrast of tone color and an adept use of the manifold possibilities with which an organist may relate subordinate material to a main argument. His appreciation of small composition was excellent, and his ability in large ones unflinching."—Mr. Stinson.

Chicago Evening Post, Jan. 20, 1926: "Mr. Biggs is a concert organist. He has the instinct and the technical skill to get away from the churchly solemnity and make the organ an interesting instrument for the concert hall. There was keen sense of color in his playing, strong contrasts, and a constant play of light and shade to bring out the meaning of the music. He thinks objectively, and with a dramatic sense that keeps the audience in mind. Yet his purpose is always to make clear the meaning of the music. But it takes courage so as to break with the organ tradition, and artistic appreciation to do so successfully. An artist of distinct quality."—Mr. Hackett.

Chicago Herald and Examiner, Jan. 20, 1926: " * * * it was my good fortune to hear the Franck B minor Choral, which Mr. Biggs made a study in varied registration, as well as in the mystic, ecclesiastical style, of which Franck was the creator. I heard, too, some brief but sturdy Bach that was eminently worth while."—Mr. Gunn.

Music Hour, January 29, 1926: Richard Keys Biggs in Kimball Hall Recital. "Edna B. Showalter showed keen artistic discernment and Kimball Hall and its organ of that name had a stunning showing of masterly playing when Richard K. Biggs, of New York, used them on Tuesday evening. His management calls him 'Foremost' and the outcome of Tuesday justified his fitness to challenge for that place. If his home management had realized that Chicago is fully as important as New York for publicity, and did the preliminary work not belonging to the local management, he would have had the crowded house and attention his worth entitled him to.

"Mr. Biggs has every adjunct of technique, facility, taste, quality and talent. On top of them he piles personality plus and makes things astounding. In many hearings of the Liszt B. A. C. H. Prelude and Fugue nothing has approximated the imagination with which he invested every phase. So on through a long and varied program. And he knew the fine organ like a book. Bring him again, Mrs. Showalter."—Albert Cotsworth.

Tickets at the Box Office at \$2.20, \$1.65 and \$1.10

Manager—GEORGE DELISLE

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MARCH

Saturday Eve.,	March 6—Spanish Motion Picture.
Sunday Aft.,	March 7—Society of the Friends of Music, Artur Bodanzky, Conductor.
Monday Eve.,	March 8—Hartman Quartet.
Tuesday Eve.,	March 9—David J. Putterman, Song Recital.
Wednesday Eve.,	March 10—Florence Stern, Violin Recital.
Thursday Eve.,	March 11—Marcia Palesti, Soprano and Diomed Avlonitis, Violinist, Joint Recital for the Benefit of the Philharmonic Conservatory, Corfu, Greece.
Friday Eve.,	March 12—A. Hamilton Gibbs, Lecture, "The Human Side of Novel Writing."
Saturday Aft.,	March 13—Guiomar Novaes, Piano Recital.
Saturday Eve.,	March 13—The League of Composers, Third Concert.
Sunday Aft.,	March 14—Marguerite D'Alvarez, Song Recital.
Monday Eve.,	March 15—Beethoven Association.
Tuesday Eve.,	March 16—Miecio Horzowski, Piano Recital.
Wednesday Eve.,	March 17—Siegmond Schwartzstein, Violin Recital.
Thursday Eve.,	March 18—Harold Samuel, Piano Recital.
Friday Eve.,	March 19—Prof. A. J. Barnouw, Lecture, "The Native Movement in Java."
Saturday Aft.,	March 20—Diller-Quaile School of Music; Recital by Children's Classes.
Saturday Eve.,	March 20—Giacomo Quintano, Song Recital.
Sunday Aft.,	March 21—Society of the Friends of Music, Artur Bodanzky, Conductor.

TOWN HALL

Sunday Afternoon, February 28th
At 3 o'clock

J. Rosamond Johnson

And

Taylor Gordon

In a Program of Negro Spirituals and
Secular Songs

W. J. Henderson says: "No other artist can equal Rosamond Johnson in his particular accomplishment He is an educated man and a trained musician, yet he sings and plays accompaniments for spirituals as if he had lived through a whole library of Uncle Tom's Cabins. Rosamond Johnson and Taylor Gordon have revitalized the spiritual."

PROGRAM

Didn't My Lord Deliver Daniel?
Done Foun' My Los' Sheep
O, Wasn't Dat a White River?
My Lord's A-Writin' All De Time
Keep A-Inchin' Along
Gwine Up
Since You Went Away
Lit' Gal
Run, Brudder Possum, Run
Po' Mourner Got a Home at Las'
No' Holin' Place Down Dere
(arranged by Lawrence Brown)
Stan' Still, Jordan
Hallelujah
"I Want God's Heab'n to be Mine
De Band O' Gideon
Witness for My Lord
* First time in public.

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Sunday Afternoon, March 7th, 1926 At 4 o'clock SHARP

(No admittance to the Hall while the Music is in progress)

Soloists:

HAROLD SAMUEL, Piano

LYNNWOOD FARNAM, Organ

Orchestra of the Metropolitan Opera

PROGRAMME

HANDEL.....Concerto Grosso, No. 12, G major

HANDEL.....Concerto No. 5, F major

For Organ, Oboes and Bassoons

Lynnwood Farnam

BACH.....Concerto for Piano, D minor

Harold Samuel

BACH-MAHLER.....Suite for Orchestra

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Management: **RICHARD COPLEY**

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Monday Evening, March 1st, at 8:15 O'clock

Violin Recital by

ARCADIE BIRKENHOLZ

- I. Chaconne Vitali-Auer
II. Concerto Paganini
III. a. Slavonic Dance in E Minor..... Dvorak-Kreisler
b. Hungarian Dance Brahms
c. Nocturne Chopin-Auer
d. Caprice Wieniawski
IV. a. Largo Veracini
b. Malaquena Sarasate
c. Introduction et Tarentelle Sarasate

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CARL FLESCH, First
EMANUEL 2
LOU

Johannes Brahms.....

Allegro non trop

Andante modera

Quasi minuetto—

Finale

Program Contin

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At three-thirty

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PROGRAM—Continued

Joseph Haydn Quartet in D minor, Opus 76, No. 2

Allegro

Andante, o piu tosto allegretto

Minuetto

Finale

Program Concluded on Second Page Following

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DOENHOFF—Preghiera (Prelude)
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Indian Themes
SPALDING—String Quartet, E minor,
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(3) U. S. Government Securities.....	55,608,536.08
(4) Loans to Individuals and Corporations.....	35,105,304.17
Payable when we ask for them, secured by collateral of greater value than the loans.	
(5) Bonds	37,627,984.34
Of railroads and other corporations of first quality and easily salable.	
(6) Loans	58,714,576.25
Payable in less than three months, on the average, largely secured by collateral.	
(7) Bonds and Mortgages.....	10,712,719.07
(8) Banking Houses	6,899,235.82
All located in New York City.	
(9) Other Real Estate	30,391.75

Total to Meet Indebtedness.....\$271,889,148.71

This Leaves a Capital and Surplus of.....\$ 24,457,329.26

Which becomes the property of the stockholders after the debts to the depositors are paid, and is a guarantee fund upon which we solicit new deposits and retain those which have been lodged with us for many years.

Our listed resources, enumerated in this statement, do not and can not include those assets of friendliness and helpfulness which this bank has in the personnel of its board of directors, its officers and employees. These are assets which pay dividends to our patrons in service and satisfaction.

The Corn Exchange Bank can act as your Executor or Trustee, issue Letters of Credit, Travelers' Checks and Drafts on Foreign Countries, rent you a Safe Deposit Box, and provide every Banking and Trust Service.

NEGRO SONGS *and* SPIRITUALS

IMPRESSIONS OF A NEGRO CAMP MEETING.....By John J. Niles

1. Humilty. 2. Daniel. 3. John's Done Come Down. 4. Next
Come Sunday. 5. Pharaoh's Army. 6. Pray On, Brother.
7. Drinkin' of de Wine. 8. Heaven.

FOUR NEGRO SPIRITUALS (*published separately*).

By Clarence Cameron White

1. Bear the Burden. 2. Down by the Ribber Side. 3. I'm Going
Home. 4. Nobody Knows de Trouble I've Seen.

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4th Ave. & 7th St.

PROGRAM—Concluded

Ludwig van Beethoven. Quartet in C major, Opus 59, No. 3

Andante con moto—Allegro vivace

Andante con moto quasi allegretto

Minuetto

Allegro molto

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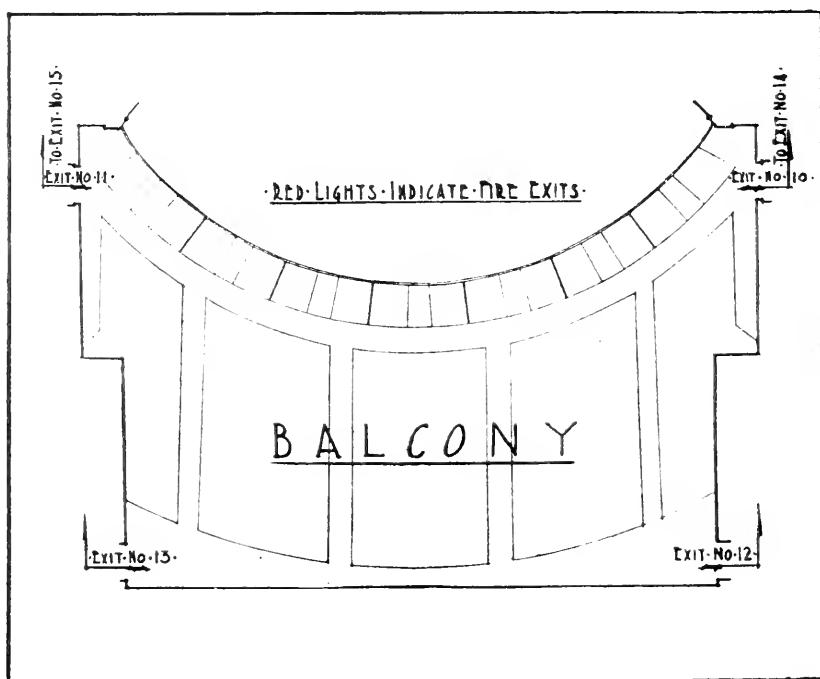
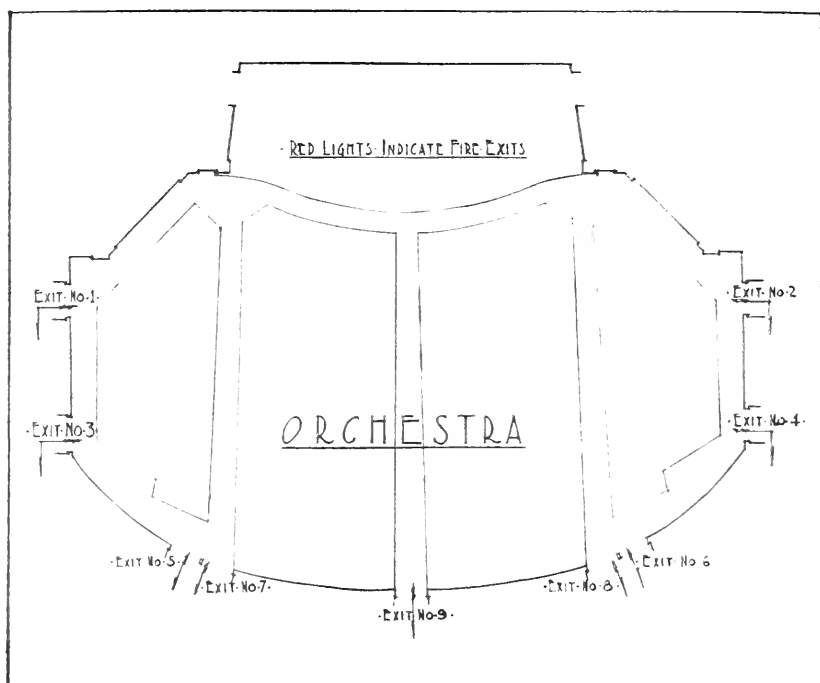
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J. ROSAMOND JOHNSON

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TAYLOR GORDON

IN A PROGRAM OF NEGRO SPIRITUALS
AND SECULAR SONGS

TOWN HALL

SUNDAY AFTERNOON, FEBRUARY 28th, at 3 O'CLOCK

PROGRAM

Didn't My Lord Deliver Daniel?
Done Foun' My Los' Sheep
O, Wasn't Dat a Wide River?

My Lord's A-Writin' All De Time
Keep A-Inchin' Along
Gwine Up

Since You Went Away
Lit' Gal
Run, Brudder Possum, Run

} Secular Songs

Po' Mourner Got a Home at Las'
No Hiding' Place Down Dere (arranged by Lawrence Brown)
Stan' Still, Jordan

Hallelujah!
I Want God's Heab'n to be Mine
De Band O' Gideon
Witness for My Lord

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ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

First of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 2, 1925

at 8:15 o'clock

MR. CARLOS SALZEDO

in a

Period Programme of Music for the Harp

(over)

The Second Recital, Wednesday evening, December 9, will be one of
Modern Music for the Violin by MR. EMANUEL ZETLIN

Programme

I—Classics*

FRANCOIS COUPERIN Sarabande
1663-1733

ARCANGELO CORELLI Giga
1653-1713

JOSEF HAYDN Theme and Variations
1732-1809

JEAN-PHILIPPE RAMEAU Rigaudon
1685-1764

*Transcribed from the originals by CARLOS SALZEDO

II—Romantics

GABRIEL PIERNÉ Impromptu-Caprice

A. DURAND Chaconne

III—Favorite Melodies**

Deep River

Believe Me, If All Those Endearing Young Charms

The Last Rose of Summer

**Transcribed by CARLOS SALZEDO

IV—Contemporaries

CLAUDE DEBUSSY En bateau

MARCEL GRANDJANY Le bon petit roi d'Yvetot

CARLOS SALZEDO
a Mirage
b Introspection
c Whirlwind





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Second Season ——— 1925-1926

Second of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 9, 1925

at 8:15 o'clock

MR. EMANUEL ZETLIN


in a


Programme of Music for the Violin

MR. ELLIS CLARK HAMMANN, at the Piano


(over)

The next recital in this series will be given by MADAME CHARLES CAHIER,
Contralto, on Wednesday evening, January 13, 1926.





Programme



ERNEST CHAUSSON Poème

*MAX Reger Prelude and Fugue on Themes
of J. S. Bach
(For violin alone)

*KAROL SZYMANOWSKI "Mythes," Opus 30
La Fontaine d'Arethuse
Narcisse
Dryades et Pan

Wieniawski-Kreisler Caprice in E flat major
(alla saltarella)

N. Paganini I Palpiti

* First time in Philadelphia.



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Third of the Series of

INSTITUTE RECITALS

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CONCERT ROOM, MAIN BUILDING


Wednesday Evening, January 13, 1926
at 8:15 o'clock

MADAME CHARLES CAHIER, *Contralto*
assisted by

MR. LOUIS BAILLY, *Viola*

MR. KURT RUHRSEITZ, *at the Piano*





The next recital in this series will be given by THE CURTIS QUARTET,
on Sunday afternoon, January 17, 1926.



Programme



GUSTAV MAHLER . Song-cycle—"Lieder eines Fahrenden Gesellen"
("Songs of a Traveling Journeyman")

Wenn mein Schatz Hochzeit macht
Ging heut' morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

JOHANNES BRAHMS. Two Songs with Accompaniment
Gestillte Sehnsucht of Viola and Piano
Geistliches Wiegenlied

JOHANNES BRAHMS. Six Songs
Unbewegte, laue Luft
O kühler Wald
Immer leiser wird mein Schlummer
Der Gang zum Liebchen
Vergebliches Ständchen
Von ewiger Liebe

“When My Love is a Bride”
(“*Wenn mein Schatz Hochzeit macht*”)

When my love is a bride
A merry wedding bride,
Mine will be the saddest day;
I will hie me to my closet
To my darkened room,
There to weep for my love,
My dearest love.
Fairest flower! Oh, do not fade!
Sweet little bird, sing in the woods!
Ah! the world is fair indeed! Teewit!
Do not sing and do not flower,
Spring hath long gone by,
Song must cease and flower must fade.
At nightfall when I go to rest,
I feel my heart's great weariness.

“As I Walked Abroad this Morn”
(“*Ging heut 'morgen über's Feld*”)

As I walked abroad this morn,
Dew was sparkling on the grass.
Said to me a merry finch:
“Ah, my friend, good morning to you,
Good morning. Is this world not fair to see?
Tweet! Tweet!
Fair and sweet!
Well this world does please me!”
And the bluebells in the field
Merrily they greeted me
With their tiny bells, ding dong;
'Twas a merry morning song:

“Is this world not fair to see?
Ding dong, dong ding!
Lovely thing.
Well this world does please me, heigho!”
Straightway all the world’s aglow,
In the golden rays of sun,
All the birds, all the flowers fair
Are arrayed in brightest tones.
Eh, good-day; eh, good-day!
Is this world not fair to see?
Heigho! Hey! Heigho! Hey!
Will this be my heart’s dawn, too?
Nay, nay, nevermore!
My heart is dead, my heart is dead!

“Deep In My Aching Heart!”
(“*Ich hab’ ein gluhend Messer*”)

“Deep in my aching heart
A burning knife is set,
Alas! Alas! how it does tear
And mars my every joy.
Alas! Alas! how it does tear with pain!
Ah me! And will it never cease,
Never more be peace
Not by day and not by night
When I rest? Alas! Alas!
When I gaze upon the stars
Naught I see but two blue eyes.
Alas! Alas!
When I pass the waving corn
It is my love’s fair hair I see,
Afloat in the wind.
Alas! Alas!
When I wake from deepest dreams,
And hear like bells her silv’ry laugh,
Alas! Alas!
I would I lay in my silent grave,
No more, no more to open my eyes.”

“My Love’s Blue Eyes!”
(“*Die zwei blauen Augen*”)

My love’s blue eyes, my love’s blue eyes,
They sent me away in the wide, wide world,
So I must leave and say good-bye
To the dearest place of all.
Oh, eyes so blue, why did you look into my eyes?
Now shall I ever grieve and long for you.
I walked away at the dead of night
Across the dark and dreary moor,
Nobody said God-speed, good-bye—
Only love and grief were at my side.
On my way I passed a lime-tree fair,
There rested my weary heart in sleep.
The lime-tree shed on me its blossoms white,
Till I forgot all life’s sad woe,
And all, and all was fair and good,
Love and grief—Truth and Dreams.

“Longing at Rest”
(“*Gestillte Sehnsucht*”)

In evening’s golden twilight wreathed,
How grandly stand the woods aglow!
In softest voices birdling songs
Are breathed on winds that lightly blow.
What whisper the winds, the birds, tonight?
They whisper the world to slumber light.
Ye wishes strong, forever raging,
Within my restless heart so deep—
Thou longing soul that naught assuageth,
When wilt thou sleep, when wilt thou sleep?

Lulled by the breeze and birdling's trill,
My longing wishes, will ye be still?
Ah, when no more afar in dreaming,
My soul on dream wings lightly speeds,
No more the farthest starlets gleaming
With longing, with longing glances heeds,
Then whisper, O winds, O birdlings, pray,
With all my longing my life away.

—Translator Unknown.

“Cradle Song of the Virgin”
(“Geistliches Wiegenlied”)

Ye who o'er these palms are hov'ring
In night wind wild,
Ye holy angels, still, still their rocking!
He sleeps, he sleeps, my child.
Ye high palms of Bethlehem, in wild winds dashing,
Why are ye, tell me, so rudely clashing?
O rock, the quiet Silent, bending thee light and mild,
Still, still your rocking, still, still your rocking!
He sleeps, he sleeps, my child.
This heav'nly boy hath borne pain and anguish.
Ah, so weary in earth's toil to languish!
O give him sleep all gentle and soothing!
His grief is run.
Still, still their rocking! Still, still their rocking!
He sleeps, he sleeps, my son.
Bitterest winds here 'round us are hov'ring,
While here he slumbers without a cov'ring.
O all ye angels, all ye abroad in night so wild,
Still, still their rocking! Still, still their rocking!
He sleeps, he sleeps, my child.

—Translator Unknown.

“Not a Breath In Heaven Stirs”

(“*Unbewegte, laue Luft*”)

Not a breath in heaven stirs,
Nature slumbers soothing all;
Naught disturbs the garden's peace
Save the fountain's fitfull fall.
But within my breast unbidden
Longings rise of wild desire,
Deep within my pulses hidden
Life akin to life is clinging.
Hast thou not, within thy breast
Sigh on sigh, and ardour springing?
Shall not voices from my soul
Find in thine an echo ringing?
Floating with the zephyr light
Linger not thy coming hither!
Come, O come that we may drain
Draughts of joy divine together!

“Oh Forest Cool!”

(“*O Kühler Wald*”)

Where dost thou wave, O forest cool,
In which my maiden strays?
Where dost thou lurk, O echo sweet,
That would'st repeat my lays?

In heart's recess the forest cool,
In which my maiden strays;
That echo in my sorrow slept,
I have forgot the lays.

“Ever Lighter Grows My Slumber”
(“*Immer leiser wird mein Schlummer*”)

Ever lighter grows my slumber;
Like a veil my sorrow hovers,
Trembling over me.

In my dreams I hear thee oft
At my doorway softly call.
No one wakes and goes to thee;
I awake and bitterly I weep.

Slowly death is creeping o’er me,
And another’s lips thou soon wilt kiss,
When I am pale and cold.

Ere the scent of May is here,
Ere the birds begin to sing,
Wilt thou come before I die?
Come, O come! Come soon!

“The Moon is Still Shining”
(“*Der Gang zum Liebchen*”)

The moon is still showing,
And I should be going,
Once more to see if my love will forgive;
But oh, she repels me,
And chides me, and tells me,
She’ll never see me as long as we live!

The moon is not showing,
Yet gladly I’m going,
I’m going so no one may steal her away.

Ye doves, keep a-cooing;
Ye breezes, keep blowing,
So no one may steal her, may steal her away!

Serenade

(*"Vergebliches Ständchen"*)

He:

Fair good-even, my darling
good-even, my dear!
I love thee more and more,
Come down and ope thy door,
let me in, let me in,
So to thee be near!

She:

Nay, nay that can not be,
my door is locked fast;
Wisely my Mother says
I'd rue it all my days,
if I did, if I did,
What of me you ask!

He:

So chill is the night,
so icy the wind,
My heart's congealed with cold,
Love in such plight won't hold,
Heart's delight be kind,
ope the door, ope the door,
Come and ope the door!

She:

Nay, if thy love will not hold through all!
Let it extinguished be,
Go home, nor think of me,
So good-night, faint heart!
So good-night, so good-night,
So good-night, faint heart!

“Love Lasts for Aye”
(“*Von Ewiger Liebe*”)

Darker and darker loom forest and hill!
Evening has fallen, the world has grown still.
Never a fire or taper alight
Nay, not a bird breaks the stillness of night.
Out from the village the lover has come,
Come with his sweetheart, a-taking her home;
On past the copse in the meadow he leads,
Fast come his words, many things he pleads:

“Art thou ashamed, art distressed over me?
Art thou ashamed, my sweetheart to be?
Then let the love that has held us now die,
Quick as we first came together, say I.
Part in the rain with the clouds in the sky,
Quick as we first came together say I.”

Spoke the maiden then, and she did say:
“Love such as ours—can ne’er pass away!
Iron and steel are strong, so they are,
Love such as our love is stronger by far.
Iron and steel change shape when they’re smit,
Love such as ours, who e’er can change it?
Iron and steel will both rust away,
Love such as our love, love such as our
 love must last forever and aye!





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Fourth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, January 17, 1926

at 4:00 o'clock

THE CURTIS QUARTET

CARL FLESCH, *First Violin*


LOUIS BAILLY, *Viola*


EMANUEL ZETLIN, *Second Violin*

FELIX SALMOND, *Violoncello*

(over)

The next recital in this series will be given by MR. FRANK GITTELSON,
Violinist, on Wednesday evening, January 20, 1926.





Programme



JOHANNES BRAHMS Quartet in A minor, Opus 51, No. 2

Allegro non troppo
Andante moderato
Quasi minuetto—Moderato
Finale

JOSEPH HAYDN Quartet in D minor, Opus 76, No. 2

Allegro
Andante, o più tosto allegretto
Minuetto
Finale

LUDWIG VAN BEETHOVEN Quartet in C major, Opus 59, No. 3

Andante con moto—Allegro vivace
Andante con moto quasi allegretto
Minuetto
Allegro molto





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Fifth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, January 20, 1926

at 8:15 o'clock

MR. FRANK GITTELSON, *Violinist*


ASSISTED BY


MR. GEORGE BOYLE, *Pianist*

MR. HARRY KAUFMAN, *Accompanist*

(over)

The next recital in this series will be given by MR. HORATIO CONNELL,
Baritone, on Wednesday evening, January 27, 1926.





Programme



JOHN IRELAND Sonata No. 2 in A minor for Piano
and Violin

Allegro

Poco lento quasi adagio

In tempo moderato—Con brio

MR. BOYLE and MR. GITTELSON

CAMILLE SAINT-SAËNS . . . Concerto in B minor, Opus 61, No. 3

Allegro non troppo

Andantino quasi allegretto

Molto moderato—Allegro non troppo

FRITZ KREISLER Tambourin Chinois

GABRIEL PIERNÉ Allegretto

HENRI WIENIAWSKI Airs Russes



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Sixth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, January 31, 1926

at 4:00 o'clock

MADAME WANDA LANDOWSKA

in a

Programme of Music

by

JOHANN SEBASTIAN BACH and His Beloved Masters

The next recital in this series will be given by MR. CARL FLESCH, *Violinist*,
on Wednesday evening, February 3, 1926.

Programme



HARPSICHORD

1. JOHANN PACHELBEL Magnificat
(1653-1706)
2. ANTONIO VIVALDI Concerto in D major
(—1743) (Transcribed for harpsichord
by J. S. Bach)
Allegro — Larghetto — Allegro

PIANO

3. JOHANN SEBASTIAN BACH . . Partita in C minor
(1685-1750) Sinfonia — Corrente — Rondeau —
Capriccio

HARPSICHORD

4. GEORG TELEMANN Bourrée
(1681-1767)
FRANÇOIS COUPERIN LE GRAND
(1668-1753) Les Vergers Fleuris
JEAN-PHILIPPE RAMEAU . . . La Poule
(1683-1764)
5. JOHANN SEBASTIAN BACH . . Concerto al gusto Italiano
Allegro — Andante — Presto



HARPSICHORD PLEYEL, PARIS

STEINWAY PIANO

Programme Notes by WANDA LANDOWSKA

AFTER the death of his parents, Bach, still a child, was taken into the home of his brother, Johann Christoph, organist at Ohrdorf. Carl Philip, Emmanuel Bach and Johann Agricola relate that the eagerness of Johann Sebastian was such that he soon knew perfectly all the pieces his brother was willing to teach him. And they add: "However, a book that his brother owned and which was full of clavier pieces of the most celebrated masters of the time—Frohberger, Kerll, Pachelbel—had been refused him, one knows not why, in spite of all his prayers. His zeal for further advancement inspired him with this innocent ruse: The book was in a cupboard closed with a trellised door only. As he was able to reach with his little hands through the bars and roll it up (the book was bound in paper) he took it in this way by night when everyone else was in bed and copied it by moonlight. At the end of six months he was successfully in possession of this musical prey. He was endeavoring to make a secret use of it when, to his great sorrow, his brother noticed it and pitilessly took away from him the copy which he had made with so much trouble. Picture a miser who has lost his vessel with a hundred thousand thalers on the way to Peru and you will have a fairly vivid idea of the little Johann Sebastian's disappointment.

This passionate curiosity to know the music of others, this burning and implacable assiduity in penetrating its spirit were, from the childhood to the death of Bach, the tireless incentives of his genius. In comparison with contemporary musicians Johann Sebastian travelled little. He never went outside German territory. Moreover, it was but rarely that he left his home and his work to hear a Reinken improvise on the organ or with the purpose of coming into closer contact with a Handel or a Marchand. Secluded from the world, leading a modest life devoted to his pupils and his functions as Cantor, Bach, nevertheless, was admirably versed not alone in the music of his native land but also in that of foreign countries. He knew through and through the great and the lesser French and Italian masters; he copied and transcribed their works freely, drawing inspiration the while from each and all.

Accordingly, no cultured listener will be astonished to discover in a majestic Partita of the grave Cantor elegant and tender motifs in the purest French taste. He will understand that the heady and powerful elements which the work of the Great Venetian, Vivaldi, contains, could not but fascinate and render fertile the hungry imagination of a Bach. Listen to this concerto of Vivaldi: This Allegro, sumptuous and flamboyant, this Larghetto of loveliest Italian cantilena accompanied by arpeggios dripping gold; listen to this Finale, overflowing with joy, to the rhythm of a vigorous and witching dance . . .

Listen, and you will feel that, carried away by the Italian sun which pours in broad floods across the work of the tawny priest of Venice, Bach created his masterwork, the *Concerto al gusto Italiano*.

And so the Concerto of the great Italian, Vivaldi, sending forth the rays of its own beauty, rears itself before us and clarifies the Italian Concerto of Bach. Strange chaining of reciprocal influences, glowing sequence of works of different race, yet intimately bound together, mutually dependent, each nourishing itself of the other.

To understand the evolution of an art, the character of a period, the aesthetic succession, one must bear clearly in mind that creative geniuses do not spring up before us like supernatural phenomena, isolated and out of touch with their contemporaries; that, on the contrary, the whole is held together organically, and that one is explained by the other.

1. JOHANN PACHELBEL (1653-1706)

Magnificat, name of, and first word in the "Magnificat anima mea dominum" (My soul doth magnify the Lord), the hymn or song of the Virgin Mary sung in the daily service of the church.

Johann Pachelbel, whose work engrossed and fertilized the imagination of the young Johann Sebastian, was a friend of the Bach family. Of Czechish origin, born in Nürnberg in 1653, he assisted Kerll at the organ of St. Stephen's Church in Vienna at the age of twelve. Under the influence of his master and of the brilliant virtuosity of the Viennese School, Pachelbel, upon his return to his own country, seems to have found himself. His ardent

mystical music is of a touching simplicity. His *magnificats* have the intense poetry of the Vesper hour. They evoke a Bavarian village, gilded by the setting sun; or a little wooden church that vibrates in every fiber with the sound of organ and bells. His organ works were given currency by his numerous pupils grown famous, whereas his harpsichord works are just being revealed.

2. ANTONIO VIVALDI (—1743)

Antonio Vivaldi was one of the most eminent masters of instrumental composition in the seventeenth century. From 1713 he was concert-master at the Ospitale della Pietà in Venice, after he had been in the service of the Landgrave of Hesse-Darmstadt. He died in 1743. The magnificent violin concertos of Vivaldi were transcribed for the harpsichord by Bach.

3. JOHANN SEBASTIAN BACH (1685-1750)

The title of the *Partitas*, of which the score engraved by Bach himself and corrected in his own hand to be found in the British Museum in London, is as follows:

"Divertissement for the harpsichord, composed of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other galanteries. Dedicated to music lovers for the delectation of their spirit, 1731."

4. GEORG PHILIPP TELEMANN (1681-1767)

Bourrée from a manuscript said to be from the "Andreas Bach-buch."

This *bourrée* attests the influence of Polish music on Telemann. Dwelling in Cracow he liked to take part in those kerermesses in which "thirty-six chevrettes (bagpipes) and eight violins tuned a third higher" burst forth in our popular songs, of which Telemann, in his memoirs, lauds the "barbaric beauty" and the wild freshness.

5. FRANÇOIS COUPERIN LE GRAND (1688-1733)

The most admirable of interpreters, the most inspired of French composers of the eighteenth century. His harpsichord pieces are of incomparable richness of invention and harmonic savor. He knew thoroughly all the resources of the harpsichord, a fact which renders his compositions unplayable on any other instrument.

6. JEAN PHILIPPE RAMEAU (1683-1764)

"The Hen" (Pièces de clavessin, 1731)

The master, while following the taste of the period and composing light descriptive pieces, remains true to his lucid, unrelentingly logical, admirably balanced nature. Sensitive to the smallest effect produced by the slightest movement, Rameau describes himself as "having above others the knowledge of colors and shadings, which others feel confusedly and use properly only by accident." That is why his pieces, which seem childish and playful, have a logical and well developed thought, a rich harmony, a delicate but substantial structure.

7. JOHANN SEBASTIAN BACH (1685-1750)

Concerto in the Italian Style.

Under the influence of the Italians Bach created a complex work which embraces all the elements of the Concerto Grosso. The contrast between the instrumental choirs and the solo effects, the dialogue leaping from group to group, the opposing play of light and amber—all this sounding mosaic, incisive and flamboyant, recovers its brimming life on the instrument for which it was conceived. The Italian Concerto achieves its complete character on the harpsichord which, with its double keyboard and its varied registers, unfolds and multiplies itself in the likeness of chorus or orchestra, and then becomes soloist once more according to the fluctuations of the work. And throughout everything flashes as in a great, shining whirlwind of luminous sonority.

Listening to this victorious *Allegro*, this admirable *Andante*, this *Finale* overflowing with gayety one recognizes that Bach was drawn not merely by the Italian form but most of all by that sunlight which pours in broad golden floods athwart the work of Corelli or the "tawny priest of Venice," Vivaldi.



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Seventh of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, February 3, 1926


at 8:15 o'clock


MR. CARL FLESCH, Violinist

MR. HARRY KAUFMAN, *at the Piano*

(over)

The next recital in this series will be given by MR. WILHELM BACHAUS,
Pianist, on Wednesday evening, February 10, 1926.





Programme



- PIETRO NARDINI Sonata di camera in D major
Adagio sostenuto—Allegro con fuoco
Larghetto
Allegretto grazioso
- LUDWIG VAN BEETHOVEN . . . Concerto in D major, Opus 61
Allegro ma non troppo
Larghetto
Rondo (Allegro)



THE CURTIS INSTITUTE of MUSIC

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Second Season ——— 1925-1926

Eighth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, February 10, 1926

at 8:15 o'clock

MR. WILHELM BACHAUS, Pianist

(over)

The next recital in this series will be given on Sunday afternoon, February 14, 1926,
by MR. JOSEF HOFMANN, *Pianist*, and MR. CARL FLESCH, *Violinist*,
in a program of Sonatas for Piano and Violin.

Programme



ROBERT SCHUMANN Davidsbündlertänze (18 Piano Pieces, dedicated to Walther von Goethe)

- No. 1 in G major—Vivo (Florestan and Eusebius).
- No. 2 in B minor—Con anima (*E).
- No. 3 in G major—Con umore (**F).
- No. 4 in B minor—Agitato (F).
- No. 5 in D major—Semplice (E).
- No. 6 in D minor—Presto (F).
- No. 7 in G minor—Moderato con molto espressione (E).
- No. 8 in C minor—Animato (F).
- No. 9 in C major—Vivace (Then Florestan concluded and his lips twitched painfully).
- No. 10 in D minor—Presto alla Ballata (F).
- No. 11 in D major—Semplice (E).
- No. 12 in E minor—Con umore (F).
- No. 13 in B minor—Feroce e gelamente (F and E).
- No. 14 in E flat —Dolce e cantando (E).
- No. 15 in B flat —Vivo (F and E).
- No. 16 in G major—Con umore (F and E).
- No. 17 in B major—From afar (F and E).
- No. 18 in C major—Poco allegretto (Quite superfluously Eusebius added the following, much happiness shining in his eyes).

* Eusebius

** Florestan

JOHANNES BRAHMS Waltzes, Opus 39

FRÉDÉRIC CHOPIN Polonaise—Phantasie

FRANZ LISZT Polonaise in E major

MR. BACHAUS uses the Baldwin Piano



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Ninth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, February 14, 1926

at 4:00 o'clock

MR. JOSEF HOFMANN, *Pianist*


AND


MR. CARL FLESCH, *Violinist*

In a Program of Sonatas for Piano and Violin


(over)

The next recital in this series will be given by MR. GEORGE BOYLE,
Pianist, on Wednesday evening, February 24, 1926.





Programme



LUDWIG VAN BEETHOVEN . . . Sonata in F major, Opus 24, No. 5

Allegro
Adagio molto espressivo
Scherzo-Rondo

CÉSAR FRANCK Sonata in A major

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

EDVARD GRIEG Sonata in F major, Opus 8, No. 1

Allegro con brio
Andante
Allegretto quasi andantino
Allegro molto vivace



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Tenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING


Wednesday Evening, February 24, 1926


at 8:15 o'clock

MR. GEORGE BOYLE, *Pianist*

(over)

The next recital in this series will be given by MR. HORATIO CONNELL,
Baritone, on Sunday afternoon, February 28, 1926





Programme



FRÉDÉRIC CHOPIN . . . Fantasie, Opus 49
Nocturne in C sharp minor, Opus 27, No. 1
Ballade in G minor, Opus 23

LISZT-BUSONI Fantasie and Fugue on the Choral
"Ad nos, ad salutarem undam"

GEORGE BOYLE Nocturne
Gavotte and Musette

CLAUDE DEBUSSY . . . "Pour le Piano"
Prelude—Sarabande—Toccata

MR. BOYLE uses the STEINWAY PIANO



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Eleventh of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, February 28, 1926

at 4:00 o'clock

MR. HORATIO CONNELL, *Baritone*

MR. ELLIS CLARK HAMMANN, at the Piano

(over)

The next recital in this series will be given by MR. LOUIS BAILLY,
Viola, on Wednesday evening, March 3, 1926.

Programme



I

- J. S. BACH. a) Recitative, "It is enough" and Air,
"Slumber on" from the Cantata
"It is enough"
b) Recitative, "You're right I ween"
and Air, "Thine increase be constant"
from "The Peasant Cantata"
- G. F. HANDEL Air, "Where'er you walk" from
"Semele"
- J. HAYDN Recitative, "Lo! Where the plenteous
harvest wav'd" and Air,
"Behold, along the dewy grass"
from "The Seasons"

II

- F. SCHUBERT. a) Geheimes
b) Aufenthalt
c) Der Lindenbaum
d) Die Post

III

- P. I. TSCHAIKOWSKY . . . "Nur wer die Sehnsucht kennt"
- L. NICKOLAYEF. Dawn of Night
- M. IPPOLITOF-IVANOF . . . When We Parted
- S. RACHMANINOFF "O Thou Billowy Harvest-field"

IV

- Old Dutch Folk Song . . . God's Hand
(Words by EDWARD W. BOK. Arranged by JOSEF HOPMANN)
- E. HUMPERDINCK. Winter Song
- OLD FRENCH. "Bergère Légère"

"Slumber On"

Recitative:

It is enough! My trust is in the Lord,
I know that He is mine, and I would be
with Him;
His promise I believe; thus shall I
Share with Simeon the joy of
everlasting life, and in that
hope shall I depart!

For all the sins and errors of my life,
forgive me, Lord,
Ah! in Thy mercy is my hope;
With joy I bid the world farewell.

Air:

Slumber on, oh weary spirit,
Softly, calmly take thy rest.
World, farewell, no longer here I stay
Where my soul no peace can find,
Nought but sorrow, pain and anguish
Compass me about on ev'ry side.

"Thine Increase Be Constant"

Recitative:

You're right, I ween!
My song sounds somewhat mean
Come, then! I will endeavor
To sing more grand and clever!

Air:

Thine increase be constant
And laugh with delight!

Where'er You Walk

Where'er you walk, cool gales shall fan the glade;
Trees where you sit shall crowd into a shade,
Where'er you walk, cool gales shall fan the glade;
Trees where you sit shall crowd into a shade.
Where'er you tread, the blushing flow'rs shall rise,
And all things flourish, where'er you turn your
eyes.

Lo! Where the Plenteous Harvest Wav'd

Recitative:

Lo! where the plenteous harvest wav'd,
A dreary waste the plains appear!
And where the cheerful song was heard,
The silent fields forsaken lie.
Now through the stubble limps the hare,
With timid eye and doubtful step;
Or fearful, with attentive ear,
Lies close within her form.
Anon the sportsman's voice is heard,
Along the sounding vale,
And keen to share the healthful sport
The happy swain doth join his lord.

Air:

Behold, along the dewy grass,
In search of scent the spaniel roves!
And still obedient to command,
Attentive seeks the latent prey.

But press'd by ardor, now he runs,
Nor heeds the call, and chiding voice,
Then scenting the game, he sudden stops,
And stiff, with open nose he stands.

Th' impending danger to avoid,
In haste the startled bird flies up;
But wings in vain his rapid flight:
The gun darts forth its fatal charge,
And strikes him dead from the tow'ring
height.

Geheimes

Ueber meines Liebchens Aeugeln
Steh'n verwundert alle Leute;
Ich, der Wissende, dagegen,
Weiss recht gut, was das bedeute.

Denn es heisst: Ich liebe diesen,
Und nicht etwa den und jenen.
Lasset nur, ihr guten Leute,
Euer Wundern, euer Sehnen!

Ja, mit ungeheuren Mächten
Blicket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süsse Stunde.

Secrecy

(Translation)

At my sweetheart's tender glances
Ev'rybody seems to wonder,
I, possessor of the secret,
Know the meaning hid thereunder.

"I love him, not you, nor you, sir,"
This is what those looks betoken.
So, good people, cease your trouble,
Words could not be clearer spoken.

Yes, when she with pow'r resistless
Flashes round her joyous greeting,
To him only she discourses
Of their next delightful meeting.

Aufenthalt

Rauschender Strom, brausender Wald,
Starrer Fels mein Aufenthalt.
Wie sich die Welle an Welle reiht,
Fließen die Tränen mir ewig erneut.

Hoch in den Kronen wogend sich's regt,
So unaufhörlich mein Herz schlägt.
Und wie des Felsen uraltes Erz,
Ewig derselbe bleibet mein Schmerz.

My Abode

(Translation)

Swift rushing stream, rock with grim face,
Boisterous wood, my resting place.
Wave follows wave in endless career,
Always with me does tear follow tear,
Always with me does tear, does tear
follow tear.

Restless the tree tops shake in the sky,
So without ceasing my heart beats high,
So without ceasing my heart beats high.
And as the mountains no changes show,
Always the same remaineth my woe.
Swift rushing stream, rock with grim face,
Boisterous wood, my resting place.

Der Lindenbaum

Am Brunnen vor dem Tore,
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süßen Traum,
Ich schnitt in seine Rinde
So manches liebe Wort,
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkeln
Die Augen zugemacht,
Und seine Zweige rauschten,
Als riefen sie mir zu:
"Komm' her zu mir, Geselle,
Hier find'st du deine Ruh'."

Die kalten Winde bliesen
Mir grad' in's Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht,
Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
"Du fändest Ruhe dort!"

The Linden Tree

(Translation)

By the well before the doorway
There stands a linden tree,
How oft beneath its shadow
Sweet dreams have come to me;
Upon its bark when musing
Fond words of love I made,
And joy alike and sorrow
Still drew me to its shade.

Today I now must wander,
All through the deepest night;
I passed it in the darkness,
I screened it from my sight.
The branches rustle gently
As if they spoke to me:
"Come here, beloved companion,
Here peace shall smile on thee."

The cruel winds were blowing
So coldly in my face,
My hat was borne behind me,
I sped with quicker pace.
Now many leagues I'm far from
The dear old linden tree,
I ever hear it murmur:
"Peace thou would'st find with me."

Die Post

Von der Strasse her ein Posthorn klingt,
Was hat es, dass es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich,
Was drängst du denn so wunderbar,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz?

Willst wohl einmal hinüber seh'n
Und fragen wie es dort mag geh'n,
Mein Herz?

The Post

(Translation)

Through the streets I hear the posthorn
ring,
Say, whence does this emotion spring,
My Heart?

The post does bring no news for me,
What then so strangely grieveth thee,
My Heart?

Yes, from the town the post is here
Where once I had a love so dear,
My Heart?

Will ask if he hath yonder been
And if thy lov'd one he hath seen,
My Heart?

Nur, wer die Sehnsucht kennt

Nur, wer die Sehnsucht kennt, weiss, was ich
leide!
Allein und abgetrennt von alle Freude,
Seh' ich an's Firmament nach jener Seite.
Ach! der mich liebt und kennt, ist in der
Weite.
Es schwindelt mir, es brennt mein Eingeweide,
Nur, wer die Sehnsucht kennt, weiss, was ich
leide!

None But the Weary Heart

(Translation)

None but the weary heart my grief could
measure!
Alone and held apart from every pleasure!
My gaze I turn above, afar, and by me.
Ah! he who has my love no more is by me!
My spirit fails, apart I faint and languish;
None but the weary heart could know my
anguish.

Dawn of Night

'Tis dawn of night! The calm brook flows;
The quiet garden dreams;
And in each tiny dewdrop glows
A star with steadfast gleams.

The spring is here—in forest glades
And shadow-haunted nooks;
In serried stars with glittering blades,
In sunshine-dancing brooks;

In daylight's dazzling orb of gold,
In fields and meadows fair;
In night's delights, in dreams, behold—
Bright spring is everywhere!

When We Parted

I was lost, in a fever's mad dream,
When from thee, love, forever I parted,
High above from the blue, the last gleam—
Of the stars, twinkling faintly, was
darted;
By the chill of the vast, silent void—
Was the heart in my breast torn asunder,
Only thou knewest bliss unalloyed;
Only joy smil'd on thee full of wonder.
I was lost, in a fever's mad dream,
When from thee, love, forever I parted!

"O Thou Billowy Harvest-field!"

O thou billowy harvest-field of grain!
Never may'st thou be mown at a single swath,
Never may'st thou be bound in a single sheaf!

Ah, ye thoughts and ye dreams so fraught with
care!

Who can garner you in heart or mind!
Who can grasp you or bind you up in words!

Over thee, O field, hurried a driving storm,
Down it bent all thy harvest of grain to earth,
All thy ripen'd seed it flung abroad!

Ah, how widely were ye scattered, O my dreams!
Yet where'er one among you has fall'n to earth,
There have sprung from the soil weeds of misery,
There has flourished the bitterest heart's distress!
Ah!

God's Hand

Father so gentle, take Thou my hand,
Deep are the waters, I know not the way;
Sleepless the nights, confused is the day;
All is so empty, so lone do I stand.
God, I believe, but the burden is sore,
Faith and fresh courage are all I implore.
Give calm to my heart, that will banish all fear,
Open Thou my eyes, that Thy purpose may be
clear.

*Answer my wonder, dispel all my doubt,
Teach me the lesson of doing without;
Though hard be the cross, with help I can stand,
Father so gentle, I reach out my hand.

Harken, my child: believe in my word,
Surrender thyself to me: I am thy Lord;
Earth's deepest sorrows they last but a day;
Fresh courage I will give you: I am the Way.
*Look up and trust! For the sun shines on high,
No shadow lies there; clear blue is the sky.
On guard are the stars, bringing calm to thy sleep;
Learn peace: have faith that thy watch I will keep.
Dry now thy tears, make thy heart bright with
cheer,

Grief cannot blind thee, thy way I make clear;
Have faith! I am near, at thy side do I stand,
I am thy Guide: put thy trust in my hand.

—EDWARD W. BOK.

Winter Song

Have patience, tiny blossom,
In silent wood asleep.
'Tis still too cold, too early,
From thy warm bed to creep!

I know the mossy corner
Where thou a time must bide.
When spring in beauty bloometh,
'Tis there, I'll seek my bride!
So sleep!

"Bergère Légère"

Bergère légère, je crains tes appas;
Ton âme s'enflamme, mais tu n'aimes pas,
Ta mine mutine prévient et séduit;
Mais vaine, hautaine, tu fuis qui te suit,

Bergère légère, je crains tes appas;
Ton âme s'enflamme, mais tu n'aimes pas.
Tu chantes, tu vantes l'amour et sa loi,
Paroles frivoles, tu n'aimes que toi.

Bergère légère, je crains tes appas;
Ton âme s'enflamme, mais tu n'aimes pas,

"Capricious Shepherd-maid"

(Translation)

Capricious, delicious
Adored shepherd-maid,
You're charming, yet harming
My heart, I'm afraid.

In your face rebelling,
You seem both false and true;
Though you're oft repelling,
I'll ever pursue.

When you quote so boldly
The laws of Cupid's court,
I must hear you coldly,
Your love's only sport!



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Twelfth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Friday Evening, March 5, 1926

at 8:15 o'clock

MR. LOUIS BAILLY


in a

Programme of Original Music for the Viola


MR. HARRY KAUFMANN, at the Piano

(over)

The next recital in this series will be given by MR. FELIX SALMOND,
Violoncello, on Friday evening, March 12, 1926.



Programme



ERNEST BLOCH Suite for Viola and Piano

Lento—Allegro
Allegro ironico
Notturmo
Molto vivo

ROBERT SCHUMANN Märchenbilder, Opus 113

(Fairy Tales) for Viola and
Piano
Nicht schnell
Lebhaft
Langsam, mit melancholischem Ausdruck
Rasch

GUSTAV STRUBE Sonata for Viola and Piano

Quasi adagio—Allegro
Un poco adagio
Finale—Allegro, un poco vivo



THE CURTIS INSTITUTE of MUSIC

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Second Season ——— 1925-1926

Thirteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Friday Evening, March 12, 1926

at 8:15 o'clock

MR. FELIX SALMOND, *Violoncello*

MR. HARRY KAUFMAN, *at the Piano*

(over)

The next recital in this series will be a program of Sonatas for Piano and Violin given by MR. GEORGE BOYLE, *Pianist*, and MR. FRANK GITTELSON, *Violinist*, on Sunday afternoon, March 28, 1926, at 4:00 o'clock.

Programme



I

- JOHANN SEBASTIAN BACH . . . Adagio from Organ Toccata in
(1685-1750) C major
(Transcribed by A. Siloti)
- FRANCESCO MARIA VERACINI . . *Sicilienne
(1685-1750)

- GIOVANNI BATTISTA SAMMARTINI *Sonata in G major
(1704-1774) Allegro
Grave
Vivace

* Piano accompaniments composed by Joseph Salmon of Paris

II

- ANTONIN DVOŘÁK Adagio from Concerto in B minor,
Opus 104

III

- JOHANNES BRAHMS Sonata in F major, Opus 99
Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

IV

- GABRIEL FAURÉ Élégie
Berceuse
- FRANK BRIDGE Melodie
(Composed for and dedicated
to FELIX SALMOND)



THE CURTIS INSTITUTE of MUSIC

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Second Season ——— 1925-1926

Fourteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, March 28, 1926

at 4:00 o'clock

MR. GEORGE BOYLE, *Pianist*

MR. FRANK GITTELSON, *Violinist*

(over)

The next recital in this series will be given by MR. SASCHA JACOBINOFF,
Violinist, on Wednesday evening, March 31, 1926

LUDWIG VAN BEETHOVEN . . . Sonata in G Major, Opus 30, No. 3

Allegro assai

Tempo di minuetto

Allegro vivace

JOHANNES BRAHMS Sonata in D minor, Opus 108

Allegro

Adagio

Un poco presto

Presto agitato

ERNEST BLOCH Sonata

Agitato

Molto quieto

Moderato

MR. BOYLE uses the STEINWAY PIANO



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Fifteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING


Thursday Evening, April 8, 1926

at 8:15 o'clock


MADAME ISABELLE VENGEROVA, *Pianist*

(over)

The next recital in this series will be given by MR. DAVID SAPERTON,
Pianist, on Friday evening, April 16, 1926



Programme



- ALEXANDER GLAZOUNOW . . . Theme et Variations
in F sharp minor, Opus 72
- FRÉDÉRIC CHOPIN Sonata in B minor
Allegro maestoso
Scherzo—Molto vivace
Largo
Finale—Presto non tanto
- JOHANNES BRAHMS Seven Valses
Rhapsodie in G minor, Opus 79
- ALEXANDER ScriABINE Two Preludes, Opus 11
Poème in F sharp major, Opus 32
Etude in C sharp minor, Opus 42
- ANATOLE LIADOW Prelude in B minor
- SERGE LIAPOUNOW Carillon

MADAME VENGEROVA uses the STEINWAY PIANO



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Sixteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING


Friday Evening, April 16, 1926

at 8:15 o'clock


MR. DAVID SAPERTON, *Pianist*

(over)

The next recital in this series will be given by MR. SASCHA JACOBINOFF,
Violinist, on Sunday afternoon, April 18, 1926



Programme



JOHANN SEBASTIAN BACHPrelude and Fugue in E flat minor
(from Volume I—
The Well-Tempered Clavichord)
Two Two-Part Inventions

CARL MARIA VON WEBERSonata in A flat major, Opus 39
Allegro moderato, con spirito
Andante
Minuetto capriccioso, presto assai
Rondo

FRÉDÉRIC CHOPINSix Etudes:
E flat major, Opus 10, No. 11
F minor (Posthumous, No. 1)
E minor, Opus 25, No. 5
C sharp minor, Opus 10, No. 4
C sharp minor, Opus 25, No. 7
C major, Opus 10, No. 7

KREISLER-RACHMANINOFFLiebesleid

GIOVANNI SGAMBATIToccata in A flat major, Opus 18

FRANZ LISZTLiebestraum in A flat major

LISZT-BUSONIPolonaise in E major

MR. SAPERTON uses the STEINWAY PIANO



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Second Season ——— 1925-1926

Seventeenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Sunday Afternoon, April 18, 1926


at 4:00 o'clock


MR. SASCHA JACOBINOFF, *Violinist*

MR. HARRY KAUFMAN, *at the Piano*

(over)

The next recital in this series will be given by MR. JOSEF HOFMANN,
Pianist, on Friday evening, April 23, 1926.





Programme



I

LUDWIG VAN BEETHOVEN Sonata in C Minor for Piano
and Violin—Opus 30, No. 2
Allegro con brio
Adagio cantabile
Scherzo
Finale—Allegro

II

LUDWIG VAN BEETHOVEN Romance in F major
BACH-KREISLER Gavotte

III

LILLI BOULANGER Nocturne
MAURICE RAVEL Habanera
LAWRENCE ADLER Valse Hongroise
ROBERT SCHUMANN Garten Melodie und
Am Springbrunnen

IV

MAX BRUCH Concerto in G minor, Opus 26
Prelude
Adagio
Finale—Presto



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Second Season ——— 1925-1926

Eighteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, April 28, 1926

at 8:15 o'clock

MR. EMILIO DE GOGORZA, *Baritone*

MISS HELEN WINSLOW, at the Piano

(over)

The last recital in this series will be given by MR. JOSEF HOFMANN,
Pianist, on Thursday evening, May 6, 1926

Programme



CHRISTOPH WILLIBALD GLUCK. Recitatif et Air de Thoas:
"De Noirs Pressentiments" from
"Iphigenie en Tauride"

FOLK SONGS FROM THE SPANISH BASQUE PROVINCES:

Arranged by J. Martinez Villar

Uzo Zuriya
Zeru Altuan
Atun Ega Luzia

JOHANNES BRAHMS Die Mainacht
Ständchen
Meine Liebe ist Grün

ALEXANDER GRETCHANINOFF . The Wounded Birch

MODEST P. MOUSSORGSKY . . . The Goat

SERGE RACHMANINOFF In Silent Night

CHARLES T. GRIFFES La Fuite de la Lune
An Old Song Re-Sung

CLAUDE DEBUSSY Chevaux de Bois
Voici que le Printemps

FERMÍN MARÍA ALVÁREZ . . . Canto del Presidiario

J. VALVERDE Clavelitos

Recitatif Et Air De Thoas

Le ciel par d'éclatants miracles,
A daigné s'expliquer à vous.
Mes jours sont menacés par la voix des oracles,
Si d'un seul étranger, rélegué parmi nous,
Le sang échappe à leur courroux.

De noirs pressentiments mon âme intimidée.
De sinistres terreurs, est sans cesse obsédée.
Le jour blesse mes yeux et semble s'obscurcir,
J'éprouve l'effroi des coupables;
Je crois voir sous mes pas la terre s'entr'ouvrir,
Et l'enfer prêt à m'engloutir,
Dans ces abîmes effroyables.

Je ne sais quelle voix crie au fond de mon cœur;
Tremble! ton supplice s'apprête!
La nuit de ces tourments redouble encor l'horreur!
Et les foudres d'un dieu vengeur,
Semblent suspendus sur ma tête.

(Translation)

The gods have foreshown me the future by a
sign, that appeared at night;
My life will be in danger, so the gods have fore-
told me,
If but one of the strangers that here may be
found,
A single one escape their wrath.

Foreboding fears of ill, my wonted courage van-
quished;
In my bosom there lingers a strange haunting
anguish,
For me shines not the sun, around seems nought
but death.
The fears of the guilty are on me.
Shall then death be my lot? How frightful is
the thought!
Earth for me gapes, earth for me gapes,
See how it widens to engulf me!
Hark! a voice full of awe fills the depths of my
soul;
"Tremble, righteous heav'n taketh vengeance!"
The darkness of the night increases all my fear,
See what spirits around me throng!
Thunderbolts are near to destroy me!

Uzo Zuriya

Uzo zuruya erra zuno rajuaten zerazu
Ezpaniako portuguz tiak elurrez beterik dituzu
gauraberako
Zuro ostatua nere echian badezu.

(Translation)

The White Dove

"Wand'ring White Dove, where are you going?
The mountain roads of Spain are choked with
snow.
Where will you lodge tonight? Where shelter
find?"
"I do not fear the snow, nor yet the dark,
beloved.
For you I brave the day, the night,
The day, the night,
And the lonely forests."

Zeru Altuan

Zeru altuan illargui eder
Izarchobizen erdian
Nere maitea ikusinu ben
Dantzara zi juanean
Alakori kan ezlukea
Tenla gunguztien arte anze.

(Translation)

The Beautiful Moon

If I knew the way of the stars to heaven
Straightway would I hasten to find my Sweetheart
Dancing among them.
She was of all flowers the fairest
And of my heart the Best Beloved.
I cannot live here without her.
For her shall I breathe my last sigh.

Atun Ega Luzia

Atun ega luzia etor tzenda nian jantzi tendo daz
pra kakgo nien ganian:
Edo dira atunak edo dira prakak niri beni
pengabas zora tuzi tenjat azaro ratu bay
bay bay bay bay roza tuzi tenjat.

(Translation)

With the long-winged Tunny Fish
Comes cold weather.
Then I must wear trousers—Ugh!
Is the tunny fish pretty?
Or are the trousers pretty—
To be worth so much trouble?
I puzzle till I'm crazy—
Yes, yes, yes, yes, yes, yes—
Till I'm crazy.

Die Mainacht

Wenn der silberne Mond durch die Gesträuche
blinkt,
Und sein schlummerndes Licht über den Rasen
streut,
Und die Nachtigall flötet,
Wand' ich traurig von Busch zu Busch.

Überhüllet vom Laub girret ein Tauben-paar
Sein Entzücken mir vor.
Aber ich wende mich, suche dunklere Schatten,
Und die einsame Thräne rinnt.

Wann, O lächelndes Bild, welches wie Mor-
genroth
Durch die Seele mir strahlt, find ich auf Erden
dich?
Und die einsame Thräne bebt mir heisser,
Heisser die Wang' herab.

(Translation)

That Night in May

When the moon silver-bright
Shines thro' the tangled trees,
And her languorous light
Shimmers on cluster'd leaves,
And the nightingale sings,
Sadly I wander from glade to glade.

Hiding there in the shade
I hear the turtle-doves
Softly cooing of love.
Leaving them far behind,
I press on to deeper shadows;
And I weep for utter loneliness.

When, O maid of my heart,
Fair as the smiling morn
Thy love-radiant face
When shall I look upon?
See, the tears of my great loneliness pour,
Burning, burning, my cheeks along.

Ständchen

Der Mond steht über dem Berge,
So recht für verliebte Leut';
Im Garten rieselt ein Brunn,
Sonst Stille weit und breit.
Neben der Mauer im Schatten,
Da steh'n der Studenten drei,
Mit Flöt' und Geig' und Zither,
Und singen und spielen dabei,
Singen und spielen dabei.
Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten und lispelt:
"Vergiss nicht mein'."

(Translation)

The moon hangs over the hilltops,
And now is the time for love.
A fountain plays in the garden.
No creature there doth move:

Till to the foot of the terrace
Three students come in the shade,
With mandolins and a zither,
A-singing a serenade,
Singing a dulcet serenade.

The music floats to the maiden,
And in a vision fair
She sees the face of her lover,
And murmurs, "Forget me ne'er!"

Meine Liebe Ist Grün

Meine liebe ist grün wie der Fliederbusch,
Und mein Lieb ist schön wie die Sonne,
Die glänzt wohl herab auf dem Fliederbusch,
Und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall,
Und wiegt sich in blühendem Flieder.
Und jauchzet und singet von Duft berauscht,
Viel liebestrunzene Lieder.

(Translation)

My Heart is in Bloom

Oh, my heart is in bloom like the lilac tree,
And my Love like a sunbeam gloweth,
She has but to glance at my lilac tree,
And lo! into blossom it bloweth.

And my soul has the wings of a nightingale;
He lives mid the lilac flowers,
In ecstasy singing his madding lay,
For joy of his perfumed bowers.

The Wounded Birch

By the hatchet wounded,
See the birch-tree languish;
From its bark of silver
Fall the tears of anguish.
Do not weep, do not weep, O birch-tree.
Cease thy mournful crying!
Summer soon will heal thee;
Birch, thou art not dying!
In thy lofty glory,
Thou shalt greet the morrow;
But a heart once wounded
Fades beneath its sorrow.

The Goat

Through the meadows lightly tripping,
Went a maiden gaily skipping,
When suddenly a goat she spied,
Dirty, bearded, frightful creature,
Shaggy, foul in every feature,
Demon-eyed!
Then the maiden helter-skelter,
To a friendly wood for shelter
Safely fled,
And hid there breathless, faint with terror,
All but dead.

That same girl, no longer worried,
Soon to church as gaily hurried,
And was married.
Foul and crooked, old, bald-headed,
Is the creature she has wedded,
Demon-eyed!
But, you think the maiden shuns him?
Hm! Nay, nay.
With caresses she must please him,
Feign a love sincere and true,
Hum! She knows the thing to do!
She's the best of wives, they say!

In Silent Night

Ah, how long shall I hear, in silent night
enfolded,
Thy voice enticingly, thy tender glance still
beholding,
While yet thy tresses in my hands with flashing
sunlight seem to burn,
And memories of thy smile now fade and now
return—
And then I whisper low, the words of old
recalling,
That once did hold us fast within their spell
enthraling;
Then all bewild'rd, as breaking thro' a cloud,
Into the silent night I call thy name aloud—
I call thy name aloud into the silent night—

La Fuite de la Lune

(Translation)

To outer senses there is peace,
A dreamy peace on either hand,
Deep silence in the shadowy land,
Deep silence where the shadows cease.

Save for a cry that echoes shrill,
From some lone bird disconsolate;
A corn-crake calling to its mate;
The answer from the misty hill.

And suddenly the moon withdraws
Her sickle from the light'ning skies,
And to her sombre cavern flies,
Wrapped in a veil of yellow gauze.

An Old Song Re-Sung

I saw a ship a-sailing, a-sailing, a-sailing,
With emeralds and rubies and sapphires in her
hold;
And a bosun in a blue coat bawling at the railing,
Piping through a silver call that had a chain of
gold;
The summer wind was failing and the tall ship
rolled.

I saw a ship a-steering, a-steering, a-steering,
With roses in red thread worked upon the sails;
With sacks of purple amethysts, the spoils of
buccaneering,
Skins of musky yellow wine, and silks in bales,
Her merry men were cheering, hauling on the
brails.

Chevaux de Bois

Tournez, tournez, bons chevaux de bois,
Tournez cent tours, tournez mille tours,
Tournez souvent et tournez toujours,
Tournez, tournez, au son des hautbois,
L'enfant tout rouge et la mère blanche
Le gars en noir et la fille en rose,
L'une à la chose et l'autre à la pose,
Chacun se paie un sou de dimanche,
Tournez, tournez, chevaux de leur cœur,
Tandis qu'autour de tous vos tournois,
Clignote l'œil du filou scurnois
Tournez au son du piston vainqueur!
C'est étonnant comme ça vous soule
D'aller ainsi dans ce cirque bête:
Rien dans le ventre et mal dans la tête,
Du mal en masse et du bien en foule,
Tournez dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander à vos galops ronds,
Tournez, tournez, sans espoir de foin,
Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe.
La nuit qui tombe et chasse la troupe,
De gais buveurs que leur soit affame,
Tournez, tournez le ciel en velours,
D'astres en or se vêt lentement,
L'Eglise tinte un glas tristement,
Tournez au son joyeux des tambours
Tournez.

(Translation)

Twirl! twirl! good wooden steeds; go round a
hundred, go round a thousand times. Keep
ever turning, never cease to bound.

Twirl! twirl! to the sound of the organ-reeds.
The red-faced child with its white-faced mother,
the fellow in black, and the girl in pink;
one is interested, the other poses; each
one pays his Sunday penny.

Twirl! twirl! dear horses; and whilst you are
turning, the eyes of the pickpocket gleam!
Twirl! twirl! to the sound of the joyous
trumpet.

What exhilaration there is in this silly circus!
An empty stomach, a splitting head, a
crowd of discomfort, and a mass of
content.

Twirl! twirl! gee-gees; no sharp spurs are needed
to spend your round gallops.

Turn! turn! without hope of hay. Haste, cher-
ished steeds; the soup is preparing, night
is falling, and the gay drinkers, now fam-
ished, are homeward-bound.

Twirl! twirl! the velvety sky dons its starry
mantle, the church bells are sadly tolling
the death-knell.

Twirl to the joyous sound of the drums—Twirl!

Voici Que le Printemps

Voici que le printemps, ce fils léger d'Avril,
Beau page en pourpoint vert, brodé de roses
blanches,

Parait leste, fringant et les poings sur les
hanches,

Comme un prince acclamé revient d'un long exil.
Les branches des huissons verdissent étroite,
La route qu'il poursuit, en dansant comme un
fol;

Sur son épaule gauche il porte un rossignol,
Un merle s'est posé sur son épaule droite,
Et les fleurs qui dormaient sous les mousses des
bois,

Ouvrent leurs yeux où flotte une ombre vague
et tendre,

Et sur leurs petits pieds se dressent pour
entendre,

Les deux oiseaux siffler et chanter à la fois:
Car le merle siffle et le rossignol chante.
Le merle siffle ceux qui ne sont pas aimés,
Et pour les amoureux, languissant et charmés,
Le rossignol prolonge une chanson touchante.

(Translation)

Across the hill tops comes the spring, blithe
April's son!

In doublet broder'd green, with roses sewn
between!

He laughs lightly, with hand on his hip advances
brightly!

Comes to his own like a monarch, his long,
weary exile done!

The leafy branches crowd along the narrow
byways,

Where comes the lusty lad; he dances there like
mad.

He bears a nightingale high on one shoulder
hale,

The other bears a blackbird, piping boldly
skyways.

And the flow'rs who were sleeping 'mid the mossy
wood
Unveil their eyes where shadows are vague and
tender.
See them standing on tiptoe straight, their eager
ears surrender,
List'ning, the two birds singing together the
while!

For the blackbird doth pipe and the nightingale
chanteth,
The blackbird, whistling, jeers at the lovelorn
youth,
And for those in Love's paradise, of smiling
lips and eyes,
Nightingale all the wood with melody enchanteth!

Canto Del Presidiario

Ay! del, Ay! que al alma llega
Por matar a una mujer
Me cogio la ultima pena,
Me cambia el Rey la Condena
Y Comienza el, padecer
Amarrado a la cadena
Ay! del, Ay! que al alma llega
Campo Santo de Jerez
Si ella en ti resucitara
Ya mi me soltase el juez
La Mataria otra vez
Antes de verle la cara
Ay! del, Ay! que llega al alma
Del que mata a una mujer.

(Translation)

Ay, del, ay! my heart is breaking
Guilty of killing a lass,
Death was the sentence they passed,
By the King's mercy 'twas changed
And now my suffering begins,
In these chains which hold me fast.

Burial ground of Jerez,
If she should come back to earth,
And if the judge set me free,
A second time I would kill her,
Rather than behold her face.
Ay! del, ay! my heart is breaking.
And it is all for killing a lass.

Clavelitos

Clavelitos a wuien le doy claveles!

Clavelitos

Para los churmu beles!

Clavelitos

Que los doy con los ojos ce raos,

Y los graiga en el cesto a precio modesto rojos y
pintaos!

Clavelitos

De la tierra adorada

Clavelitos

Que wienen de Granada

Clavelitos

Que los traigo yo a qui para ti
Y que tienen la esencia presencia y potencia
que uste vera en mi!
Clavelitos

Que los traigo bonitos pa mi no vio los traigo
renvento nes chipe!
Porque tiene mu shiemo quinquel pa robar
corazones olo!
Yebsebartes la osencia presencia y potencia que
y asabo uste!

Si tu me quiores mi nino carino
Yo to dare un clavelito bonito
Y voras que bien machamias si es tamos juntos
en un rinconcito;
Si tu me, quio res sera no del alma
Yo to quiero mas a ti mi cani! y todos los
clavelitos bonitos, todos seran parati!
Todos son parati! parati parati parati!

(Translation)

Carnations

Fresh carnations!
In the breeze swaying lightly.
Ah! carnations!
See the dew sparkling brightly!
Ah! carnations!
How you stir in my heart once again
Dreams of joy and of pain,
Of a love never told,
Now, alas, dead and cold!

Ah! carnations!
In the old garden yonder,
Ah, my sweet one,
Is she thinking, I wonder?
Ah, my fair one.
How she vow'd ere she bade me goodbye
That her love could not die,
For her heart was mine own
And her love mine alone:

White carnations!
Fair and pure as my true love!
Red carnations!
Like the red of her lips when she smiled.
When the flush of her beauty beguiled,
Rousing passions unholy and wild;
But her lips, false and red,
Told a love quickly sped,
All too soon cold and dead.
Madly your perfume stirs senses and brain,
I am young once again
As I sing the refrain,
As I sing the refrain,
O, come to me, love,
See, the moon rises high,
In the gardens the winds softly sigh,
Sigh as my heart thro' long years sighs for you.
Ah, my heart still is true,
Beating only for you!
Come to me, love, ere the daylight shall see,
Come, O queen of my heart, come to me!



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

Nineteenth of the Series of

INSTITUTE RECITALS

By Members of the Faculty


CONCERT ROOM, MAIN BUILDING


Thursday Evening, May 6, 1926

at 8:15 o'clock

MR. JOSEF HOFMANN, Pianist

(over)





Programme



ROBERT SCHUMANN Sonata in F minor
(Concerto without orchestra)
Allegro
Scherzo—Molto comodo
Quasi variazioni
(On a theme by Clara Schumann)
Prestissimo possibile

FRÉDÉRIC CHOPIN Ballade in A flat major
Nocturne in F minor
Mazurka in C major
Scherzo in C sharp minor

LUDWIG VAN BEETHOVEN Sonata in C minor, Opus 111
Maestoso—Allegro con brio
ed appassionato
Arietta—Adagio molto semplice
e cantabile—Con variazioni

MR. HOFMANN uses the STEINWAY PIANO



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FIRST STUDENTS' CONCERT

Tuesday afternoon, October 20, 1925, at 4 o'clock

NINA WULFE, Violinist

STUDENT UNDER MR. FLESCH

HARRY KAUFMAN *at the Piano*

R. SCHUMANN Fantaisie, Opus 131

W. A. MOZART Concerto in A major
Allegro aperto
Adagio
Rondo—tempo di Minuetto

P. SARASATE Spanish Dance

O. NOVACEK Perpetuum Mobile

CHOPIN-WILHELMJ Nocturne, Opus 27, No. 2

BRAHMS-JOACHIM Hungarian Dance, No. 1

H. WIENIAWSKI Faust Fantaisie



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Second Season ——— 1925-1926

SECOND STUDENTS' CONCERT

Tuesday afternoon, November 17, 1925, at 4:15 o'clock

ISO BRISELLI, *Violinist*

Student under MR. FLESCH

HARRY KAUFMAN *at the Piano*

G. TARTINI Le Trille du Diable
GLUCK-KREISLER Melody
TARTINI-KREISLER Variations on a Theme by Corelli
OTTAKAR NOVÁČEK Perpetuum mobile
PAGANINI-WILHELMJ Concerto in D major

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Second Season ——— 1925-1926

THIRD STUDENTS' CONCERT

Tuesday afternoon, December 8, 1925, at 4:15 o'clock

STUDENTS UNDER MR. BOYLE



L. VAN BEETHOVEN Sonata in E flat, Opus 81 a
(Les adieux, l'absence et le retour)
Adagio—Allegro
Andante espressivo
Vivacissimamente

CATHARINE MORGAN

W. A. MOZART Rondo in A minor
ANNA HERRMAN

A. SCARLATTI Gigue in D

R. SCHUMANN Aufschwung
ETHEL PAGET

R. SCHUMANN Sonata in F sharp minor
(First movement)
SARAH P. TRACY

C. DEBUSSY La Soirée dans Grenade

GEORGE BOYLE Scherzo
FRANKLIN KEBOCH

F. CHOPIN Ballade in G minor
SAUL WACHANSKY

F. LISZT Ballade in B minor
ELIJAH YARDUMIAN

F. LISZT St. François marchant sur les flots
MARION RAPP

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Second Season ——— 1925-1926

FOURTH STUDENTS' CONCERT

Tuesday afternoon, December 15, 1925, at 4:15 o'clock

STUDENTS UNDER MADAME VENGEROVA



GRIEG Concerto in A minor
First movement

BELLA BRAVERMAN

GRIEG Concerto in A minor
Second and third movements

ELEANOR FIELDS

CHOPIN Sonata in B flat minor
Grave (Doppio movimento)
Scherzo
March funèbre
Finale

VERA RESNIKOFF

SAINT-SAËNS Concerto in C minor
XENIA NAZAREVITCH



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Second Season ——— 1925-1926

FIFTH STUDENTS' CONCERT

Tuesday afternoon, January 5, 1926, at 4:15 o'clock

LOIS ZU PUTLITZ, Violinist

Teacher—MR. FLESCH

Assistant Teacher—MR. HARTZER

HARRY KAUFMAN *at the Piano*



ERNEST CHAUSSON Poème

ALEXANDER GLAZOUNOW Concerto, Opus 82

CAMILLE SAINT-SAËNS Introduction and Rondo
Capriccioso



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ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

SIXTH STUDENTS' CONCERT

Tuesday afternoon, February 2, 1926, at 3:00 o'clock

Students in Ensemble under Mr. BAILLY



LUDWIG VAN BEETHOVEN . . . Quartet, Opus 18, No. 5
Allegro
Minuetto
Andante cantabile (Variations)
Allegro

JUDITH POSKA, Violin
GORDON KAHN, Viola

DAVID POLAKOFF, Violin
KATHERINE CONANT, Violoncello

(Allegro and Minuetto with Mr. POLAKOFF as first violin)
(Andante and Allegro with Miss POSKA as first violin)

LUDWIG VAN BEETHOVEN . . . Quartet, Opus 18, No. 2
Allegro
Adagio cantabile—Allegro
Scherzo
Allegro molto quasi presto

FRANCES GOLDENTHAL, Violin
GORDON KAHN, Viola

EUGENE LAMAS, Violin
DAVID FREED, Violoncello

(Allegro and Adagio with Miss GOLDENTHAL as first violin)
(Scherzo and Allegro molto with Mr. LAMAS as first violin)



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

SEVENTH STUDENTS' CONCERT

Tuesday afternoon, February 9, 1926, at 4:15 o'clock

Students under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



CORELLI-LÉONARD La Folia

Variations sérieuses

DOROTHY HODGE

FELIX MENDELSSOHN Concerto in E Minor, Opus 64

First Movement

JUDITH POSKA

NICOLO PAGANINI Le Streghe (The Witches' Dance)

Variations on a theme of Süssmayer

JACOB SAVITT



Second Season ——— 1925-1926

Thursday Afternoon, February 18, 1926, at 4:15 o'clock

FLORENCE WIGHTMAN, *Harpist*.

MR. SALZEDO, *teacher*



FRANÇOIS COUPERIN *Sarabande
1668-1733

ARCANGELO CORELLI *Giga
1653-1713

JOHANN SEBASTIAN BACH *Bourrée from the Partita I
1685-1750

Negro Spiritual *Deep River

CLAUDE DEBUSSY *La fille aux cheveux de lin

SELIM PALMGREN **May Night

CARLOS SALZEDO { Idyllic Poem
Mirage
Introspection

MAURICE RAVEL Introduction et Allegro

For harp and piano

MR. SALZEDO at the piano

* Transcribed for harp by CARLOS SALZEDO

** Transcribed for harp by FLORENCE WIGHTMAN

LYON & HEALY HARP

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Second Season ——— 1925-1926

NINTH STUDENTS' CONCERT

Tuesday afternoon, February 23, 1926, at 4:15 o'clock

Students under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



FELIX MENDELSSOHN Concerto in E minor, Opus 64

First movement

PAUL GERSHMAN

MAX BRUCH Concerto in D minor, Opus 44, No. 2

First movement

MAX SEENOFKY

H. W. ERNST *Airs Hongrois*, Opus 22

JACQUES SINGER



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TENTH STUDENTS' CONCERT

Tuesday afternoon, March 2, 1926, at 4:15 o'clock

Students in Ensemble under MR. BAILLY



W. A. MOZART Quartet in D minor (Kochel No. 241)

Allegro moderato
Andante
Minuetto
Allegro ma non troppo

LOIS ZU PUTLITZ, Violin
ABRAHAM KRAINIS, Viola

FRANCES GOLDENTHAL, Violin
CHARLES HENDERSON, JR., Violoncello

L. N. CLERAMBAULT . . . Sonata in E minor (dite la magnifique)
(1676-1749) for two violins and piano

Symphonie—Allegro—Adagio
Sarabande—Gigue—Allegro

JACOB SAVITT, Violin JOHN RICHARDSON, Violin
ALFRED RICHTER, Piano

JOSEPH HAYDN Quartet in B major, Opus 76, No. 4

Allegro con spirito
Adagio
Minuetto—Allegro
Finale—Allegro ma non troppo

ISO BRISELLI, Violin
STELLARIO GIACOBBE, Viola

JACQUES SINGER, Violin
KATHERINE CONANT, Violoncello

(Allegro and Adagio with MR. BRISELLI as first violin)
(Minuetto and Finale with MR. SINGER as first violin)



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

ELEVENTH STUDENTS' CONCERT

Tuesday afternoon, March 9, 1926, at 4:15 o'clock

Students under MR. SAPERTON



ROBERT SCHUMANN . . . Sonata in F sharp minor, Opus 11

Un poco adagio—Allegro vivace
Aria

Scherzo e intermezzo. Allegrissimo—Lento,
alla burla ma pomposo—A tempo

Finale. Allegro un poco maestoso

CARL THORP

FRÉDÉRIC CHOPIN . . . Scherzo in C sharp minor, Opus 39

Etude in C sharp minor, Opus 25, No. 7

Polonaise in A flat major, Opus 53

JAMES STEPHEN MORRISETT



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWELFTH STUDENTS' CONCERT

Tuesday afternoon, March 16, 1926, at 4:15 o'clock

Students under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



JOHANNES BRAHMS Sonata in A major, Opus 100
Allegro amabile
Andante tranquillo
Allegro grazioso (quasi andante)

SCHIMA KAUFMAN

ERNEST CHAUSSON Poème

JUDITH POSKA

HENRI VIEUXTEMPS Concerto in E major, Opus 10
Adagio
Rondo

MAX ARONOFF



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

THIRTEENTH STUDENTS' CONCERT

Tuesday afternoon, March 30, 1926, at 4:15 o'clock

Students under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



CAMILLE SAINT-SAËNS . . . Concerto in B minor, Opus 61, No. 3
Allegro non troppo (first movement)

EUGENE LAMAS

MAX BRUCH Fantasie in G minor, Opus 46
Adagio
Allegro non troppo

FRANCES GOLDENTHAL

PABLO DE SARASATE Malagueña, Opus 21

ANTONIO BAZZINI Rondo de Lutin

ISO BRISELLI



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

FOURTEENTH STUDENTS' CONCERT

Tuesday afternoon, April 13, 1926, at 4:15 o'clock

Students under MR. ZETLIN

MR. HARRY KAUFMAN at the Piano



MAX BRUCH Concerto in G minor, Opus 26
First and second movements

HELEN HALL

ÉDOUARD LALO Symphonie espagnole
First movement

BENJAMIN SHARLIP

HENRI VIEUXTEMPS Concerto in D minor, Opus 31
First and second movements

LILLIAN CINBERG

NICCOLO PAGANINI Concerto in D major, Opus 6

JOHN RICHARDSON



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

FIFTEENTH STUDENTS' CONCERT

Thursday afternoon, April 15, 1926, at 4:15 o'clock

Students in ensemble under MR. BAILLY



WOLFGANG AMADEUS MOZART. Serenade for String Quartet
(Kochel No. 525)
Allegro (first movement)

ALBERT A. GREENBERG, *First violin* MIRIAM LEEDS, *Second violin*
JOSEPH FISCHOFF, *Viola* ORLANDO COLE, *Violoncello*

JOSEPH HAYDN Fantasia con Variazioni from Quartet
Opus 3, No. 2

HELEN HALL, *First violin* VIRGINIA DE BLASIS, *Second violin*
AARON MOLIND, *Viola* CHARLES HENDERSON, JR., *Violoncello*

LUDWIG VAN BEETHOVEN Quartet, Opus 18, No. 4
Allegro ma non tanto
Scherzo
Menuetto
Allegro

PAUL GERSHMAN, *First violin* WALTER C. VIOHL, *Second violin*
AARON MOLIND, *Viola* CHARLES HENDERSON, JR., *Violoncello*



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

SIXTEENTH STUDENTS' CONCERT

Tuesday afternoon, April 20, 1926, at 4:15 o'clock

Students under MR. SALZEDO

1. JOSEF HAYDN *Theme and Variations
(1732-1809) MARGARET STEVENS
2. FRANÇOIS COUPERIN *Sarabande
(1668-1733)
ARCANGELO CORELLI *Giga
(1653-1713) FLORAINE STETLER
3. CARLOS SALZEDO Mirage
DOROTHY POWER
4. MARCEL GRANDJANY Le bon petit roi d'Yvetot
JACQUES OFFENBACH *Barcarolle from "The Tales of Hoffman"
FLORENCE SHAFFNER
5. CARLOS SALZEDO Introspection
LOUISE REINHARDT
6. MARCEL TOURNIER Féerie
EMILY HEPLER
7. CARLOS SALZEDO { Quietude
MARY MULLER FINK { Introspection
8. CARLOS SALZEDO Recessional
THELMA SNYDER
9. CARLOS SALZEDO { Idyllic Poem
WILLIAM CAMERON { Inquietude
10. CARLOS SALZEDO Lamentation
MARION BLANKENSHIP
11. CHRISTOPH WILLIBALD VON GLUCK . Gavotte from "Iphigénie en Aulide"
(1714-1787)
CARLOS SALZEDO { Poem of the little stars
CASPER REARDON { Whirlwind
12. CARLOS SALZEDO Ballade
FLORENCE WIGHTMAN

*Transcribed from the originals by CARLOS SALZEDO

LYON & HEALY HARPS

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

SEVENTEENTH STUDENTS' CONCERT

Monday afternoon, April 26, 1926, at 4:00 o'clock

Students under MADAME CAHIER

MR. KURT RUHRSEITZ at the Piano



- | | | |
|----------------------------|--------------------------------|-----------------|
| ROBERT SCHUMANN | "Ich grolle nicht" | } For contralto |
| | Widmung | |
| | EDITH FRANTZ MILLS | |
| JOHANNES BRAHMS | Mädchenlied | } For contralto |
| | Der Schmiel | |
| | RACHEL P. WHITMER | |
| WINTER WATTS | Shepherd's Song | } For Soprano |
| WILHELM GROSZ | Serbian Love Song | |
| | ADA MARGUERITE FISHER | |
| AUGUSTA HOLMÈS | L'heure pourpre | } For contralto |
| GABRIEL FAURÉ | Les Berceaux | |
| | ALICE CUSHING THWING | |
| VINCENZO BELLINI | Bel raggio | } For soprano |
| | ROSELA BERKOWITZ | |
| SALVATOR ROSA | Vado ben spesso | } For baritone |
| JULES MASSENET | Chanson de la Touraine | |
| ROGER QUILTER | "Blow, blow, thou winter wind" | |
| | JAMES McFADDEN CARPENTER, JR. | |
| AMBROISE THOMAS | "Connais-tu?" from "Mignon" | } For soprano |
| | ELEANOR WHARTON BARKER | |
| ROBERT SCHUMANN | Die Lotosblume | } For soprano |
| RICHARD WAGNER | Träume | |
| | AMY L. PHILIPS | |
| JOSEF HAYDN | "With verdure clad" | } For soprano |
| | MARY MILNE SHARPE | |
| JOHANNES BRAHMS | "Immer leiser wird mein | } For contralto |
| | Schlummer" | |
| FRANZ SCHUBERT | Ständchen | |
| | LOUISE ARNOLD BELCHER | |
| GIACOMO PUCCINI | "Che luceran le stelle" | } For tenor |
| | from "Tosca" | |
| | DAVID SOLOVIEFF | |



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

EIGHTEENTH STUDENTS' CONCERT

Thursday afternoon, April 29, 1926, at 4:15 o'clock

Students in ensemble under MR. SALMOND



FRANZ SCHUBERTQuartet in A minor, Opus 29
Allegro ma non tanto
Andante
Menuetto
Allegro moderato

JUDITH POSKA, *First violin*
PAULL FERGUSON, *Viola*

VIRGINIA DE BLASIIS, *Second violin*
KATHERINE CONANT, *Violoncello*

CÉSAR FRANCK.....Quintet in F minor for Piano
and Strings
Molto moderato quasi lento—Animato
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

ROSETTA SAMUELS FRENCH, *Pianist*

SCHIMA KAUFMAN, *First violin*
GORDON KAHN, *Viola*

DOROTHY HODGE, *Second violin*
KATHERINE CONANT, *Violoncello*



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

NINETEENTH STUDENTS' CONCERT

Thursday Evening, April 29, 1926, at 8:15 o'clock

Artist Students under MR. JOSEF HOFMANN

LUDWIG VAN BEETHOVEN . . . Sonata Pathétique
Grave—Allegro di molto e con brio
Adagio cantabile
Rondo—Allegro

JEANNE BEHREND My Paint Box
Black—Red—Green—Blue
Yellow—White—The Picture
The Old Scissors-grinder
JEANNE BEHREND

FRANZ LISZT Sonata in B minor
FRÉDÉRIC CHOPIN Scherzo in B minor
LUCIE STERN

JOHANN SEBASTIAN BACH . . . Chromatic Phantasy and Fugue
ROBERT SCHUMANN Etudes Symphoniques
SHURA CHERKASSKY



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTIETH STUDENTS' CONCERT

Friday afternoon, April 30, 1926, at 4:15 o'clock

Students under MR. CONNELL

MR. HARRY KAUFMAN at the Piano



ROBERT FRANZ	Im Herbst	}	For soprano
JOHANNES BRAHMS	Der Schmied		
	ELIZABETH HORMELL		

FRANZ SCHUBERT.....	Der Neugierige	}	For soprano
HENRY ROWLEY BISHOP....	Lo! hear the gentle lark		
	JENNIE WOLF		

RUSSIAN FOLK SONG.....	O thou, night	}	For baritone
THEODORE KOENEMAN.....	When the King went forth to		
	war		
M. SHAROFF	White Acacia		
	SIMEON GOREMICA		

JOHANNES BRAHMS	O, kühler Wald	}	For soprano
	Immer leiser wird mein		
	Schlummer		
	Ständchen		
	DOROTHY LOCKHART		

CARL GÜTZE	Duet: Still as the Night	}	For soprano and baritone
	MARJORIE KORMAN and WILBUR W. EVANS		

FRANZ SCHUBERT.....	Der Todt und das Mädchen	}	For contralto
	An die Leier		
	Wohin		
	FRANCES Y. GREGG		

JOHANNES BRAHMS	Von ewiger Liebe	}	For soprano
SERGE RACHMANINOFF.....	Floods of Spring		
	HELEN ELIZABETH JEPSON		

GEORGE FREDERIC HANDEL.	"Hear me, ye Winds and	}	For baritone
	Waves"		
	Come and trip it		
	CLARENCE W. REINERT		



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-FIRST STUDENTS' CONCERT

Monday evening, May 3, 1926, at 8:15 o'clock

Students under MR. BACHAUS



JOHANN SEBASTIAN BACH . French Suite in E major
Allemande—Courante—Sarabande
Gavotte—Polonaise—Bourrée
Menuet—Gigue

ALICE IDA KIRK

LUDWIG VAN BEETHOVEN . Sonata in E flat major, Opus 31, No. 3
Allegro
Scherzo
Menuetto
Presto

ALFRED RICHTER

LUDWIG VAN BEETHOVEN . Sonata in A flat major, Opus 110
Moderato cantabile
Allegro molto
Adagio—Fuga—Allegro

JOHANNES BRAHMS . . . Variations on a theme by Paganini
MYRA REED



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-SECOND STUDENTS' CONCERT

Tuesday afternoon, May 4, 1926, at 4:15 o'clock

Students under MR. SALMOND

MR. HARRY KAUFMAN at the Piano



EDVARD GRIEG Allegro agitato from
Sonata in A minor

CHARLES HENDERSON, JR.

LÉON BOËLLMANN Variations Symphoniques
DAVID FREED

SAMMARTINI-SALMON Allegro and Grave from
Sonata in G major

ORLANDO COLE

JOHANNES BRAHMS Allegro ma non troppo from
Sonata in E minor

KATHERINE CONANT

(MARY ELIZABETH WATSON at the Piano)

ANTONIN DVOŘÁK Allegro moderato from
Concerto in B minor

STEPHEN DEAK



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-THIRD STUDENTS' CONCERT

Wednesday evening, May 5, 1926, at 8:15 o'clock

Artist Students under MR. JOSEF HOFMANN



ROBERT SCHUMANN Concerto in A minor for Piano
and Orchestra

Allegro affetuoso
Intermezzo—Andantino grazioso
Finale—Allegro vivace

EDITH EVANS BRAUN

(With orchestral accompaniment played on a second piano
by MR. HOFMANN)

BACH-LISZT Prelude and Fugue in A minor

FRÉDÉRIC CHOPIN Berceuse
Etude in A flat major

ERCELLE MITCHELL

FRÉDÉRIC CHOPIN Sonata in B minor

Maestoso
Scherzo
Largo
Finale—Presto ma non tanto

OLGA BARABINI

FRANZ LISZT Concerto in E flat major for Piano
and Orchestra

HARRY KAUFMAN

(With orchestral accompaniment played on a second piano
by MR. HOFMANN)



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-FOURTH STUDENTS' CONCERT

Thursday afternoon, May 6, 1926, at 4:15 o'clock

Students in ensemble under MR. BAILLY



FRANZ SCHUBERT Quartet in G major, Opus 161

Allegro molto moderato

Andante un poco moto

Scherzo, allegro vivace

Allegro assai

JACOB SAVITT, *First violin*

PAULL FERGUSON, *Viola*

BENJAMIN SHARLIP, *Second violin*

CHARLES HENDERSON, JR., *Violoncello*

GUILLAUME LEKEU Sonata in G major for Violin and
Piano

Très modéré, vif et passioné

Très lento

Très animé

LOIS ZU PUTLITZ, *Violinist*

JOSEPH RUBANOFF, *Pianist*

WOLFGANG AMADEUS MOZART . Quartet in G minor for Piano and
Strings

Allegro

Andante

Rondo

ALFRED RICHTER, *Pianist*

ABRAHAM KRAINIS, *Viola*

FRANCES GOLDENTHAL, *Violin*

CHARLES HENDERSON, JR., *Violoncello*



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-FIFTH STUDENTS' CONCERT

Friday afternoon, May 7, 1926, at 4:15 o'clock

Students under MADAME VENGEROVA



JOHANN SEBASTIAN BACH . . Praeludium from The English Suite
in A minor

FRÉDÉRIC CHOPIN Nocturne in F minor

SARAH ELIZABETH VAN BUSKIRK

BACH-TAUSIG Toccata and Fugue in D minor

MURIEL B. HODGE

LUDWIG VAN BEETHOVEN . . . Sonata in C sharp minor
(Quasi una fantasia)

Adagio sostenuto

Allegretto

Presto agitato

BELLA BRAVERMAN

FRÉDÉRIC CHOPIN Polonaise in A minor
Impromptu in G flat major

ELIZABETH STACKHOUSE

FRANZ LISZT Etude in D flat major
Polonaise in E major

ELEANOR FIELDS

ROBERT SCHUMANN Etudes Symphoniques

XENIA NAZAREVITCH



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-SIXTH STUDENTS' CONCERT

Monday afternoon, May 10, 1926, at 4:15 o'clock

Students under MR. SAPERTON



BACH-TAUSIGToccata and Fugue in D minor

FRÉDÉRIC CHOPINImpromptu in F sharp major

THEODORE P. WALSTRUM

SERGEÏ RACHMANINOFFThree Preludes:

Opus 32, No. 5 in G major

Opus 32, No. 12 in G sharp minor

Opus 23, No. 6 in E flat major

BESSIE MONTGOMERY

ROBERT SCHUMANNPapillons, Opus 2

ELOISE A. ROBERTS

LUDWIG VAN BEETHOVENSonata in F major, Opus 10, No. 2

Allegro

Allegretto

Presto

FRÉDÉRIC CHOPINBallade in A flat major, Opus 47

HAZEL WHITLEY



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-SEVENTH STUDENTS' CONCERT

Tuesday afternoon, May 11, 1926, at 4:15 o'clock

Students in ensemble under MR. SALMOND



WOLFGANG AMADEUS MOZART. Quartet in G major

Allegro vivace assai

Menuetto

Andante cantabile

Molto allegro

JACQUES SINGER, *First violin*
ABRAHAM KRAINIS, *Viola*

DAVID J. RIZZO, *Second violin*
DAVID FREED, *Violoncello*

LUDWIG VAN BEETHOVEN Quartet in C minor, Opus 18, No. 4

Allegro ma non tanto

Scherzo

LILY MATISON, *First violin*
WALTER C. VIOHL, *Viola*

DOROTHY F. HODGE, *Second violin*
ORLANDO COLE, *Violoncello*

LUDWIG VAN BEETHOVEN Quartet in D major, Opus 18, No. 3

Allegro

Andante con moto

Allegro

Presto

MAX SEENOFSKY, *First violin*
ABRAHAM KRAINIS, *Viola*

LILLIAN CINBERG, *Second violin*
CHARLES HENDERSON, JR., *Violoncello*



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-EIGHTH STUDENTS' CONCERT

Friday afternoon, May 14, 1926, at 4:15 o'clock

Students under MR. BOYLE



WOLFGANG AMADEUS MOZART . . Concerto in A major for Piano
and Orchestra

Allegro
Andante
Presto

SAMUEL BARBER

FELIX MENDELSSOHN Rondo Brillante for Piano
and Orchestra

SARAH FREEDMAN

CAMILLE SAINT-SAËNS "Africa"—Fantaisie for Piano
and Orchestra

RUTH ROTHSCHILD

FRÉDÉRIC CHOPIN Concerto in E minor for Piano
and Orchestra

First movement

MARION P. RAPP

FRANZ LISZT Concerto in A major for Piano
and Orchestra

FRANKLIN KEOCH

—————
(With orchestral accompaniments played on a second piano)
—————

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

TWENTY-NINTH STUDENTS' CONCERT

Tuesday afternoon, May 18, 1926, at 4:15 o'clock

Students under MR. SAPERTON



- JOHANN SEBASTIAN BACH . . . Prelude and Fugue in B flat minor
(From Well-Tempered Clavichord, Volume 1)
- FRÉDÉRIC CHOPIN Nocturne in E major, Opus 62,
No. 2
- ROBERT SCHUMANN In der Nacht (from Fantasie-
stücke)

MARY BINNEY MONTGOMERY

- FRÉDÉRIC CHOPIN Nocturne in F sharp major, Opus
15, No. 2
- JOHANNES BRAHMS Rhapsodie in B minor, Opus 79,
No. 1

JOSEPH RUBANOFF

- FRÉDÉRIC CHOPIN Nocturne in E Minor, Opus 72
(Posthumous)
- LUDWIG VAN BEETHOVEN . . . Sonata in E flat major, Opus 81A
"Les Adieux"—Adagio—Allegro
"L'Absence"—Andante espressivo
"Le Retour"—Vivacissimamente

ANNE BROCK



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

INFORMAL STUDENTS' CONCERT

Wednesday evening, May 19, 1926, at 8:15 o'clock

Students under MADAME WALTHER



GIOVANNI BATTISTA PERGOLESI ... Se tu m'ami }
GIACOMO CARISSIMI Vittoria } For soprano
MATILDA BASKIN

OLD ENGLISH	"Have you seen but a white lily grow?"	} For Soprano
WILLIAM BOYCE	"By thy banks, gentle Stour"	
MARY D'ANDREA		

WOLFGANG AMADEUS MOZART . . . "Batti, batti"	}	For soprano
THOMAS AUGUSTINE ARNE "Where the Bee Sucks"		
V. STAUB "L'Heure delicieuse"		
ELIZABETH POLLARD		

ANTONIO VIVALDI	"Un certo non so che"	} For
LUDWIG SPOHR	"Rose Softly Blooming"	
GIOVANNI LEGRENZI	"Che fiero costume"	
HELEN WILLS		soprano

MARY GRANT CARMICHAEL	"Come and Trip It"	} For soprano
ANTON ARENSKY	Mermaid	
DAGMAR RYBNER	Pierrot	
MYRTLE McLAUGHLIN		

FRANCESCO DURANTE Danza, danza } For soprano
GIULIO CACCINI Amarilli }
KATHRYN GINSBURG

BENEDETTO MARCELLO "Il mio bel foco" } For mezzo-soprano
KOËCHLIN Le thé }
ALETHA STACEY

RAFFAELLO RONTANI	Se bel rio	} For soprano
OLD ENGLISH	"Phyllis has such charming graces"	
WOLFGANG AMADEUS MOZART ...	Non so piu cosa son	
HELEN ROBERTS		

STEFANO DONAUDY	Vaghiissima	} For soprano
ALESSANDRO SCARLATTI	Qual farfalla	
GEORGE FREDERICK HANDEL	"O sleep, why dost thou leave me?"	
JOHN POWELL	To a butterfly	

DOROTHY PIERCE



THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

THIRTY-FIRST STUDENTS' CONCERT

Thursday evening, May 20, 1926, at 8:15 o'clock

Students in ensemble under MR. BAILLY



JOHANNES BRAHMS Sextet in B flat major, Opus 18
for 2 Violins, 2 Violas and
2 Violoncellos

Allegro ma non troppo
Andante, ma moderato
Scherzo, allegro molto
Rondo, poco allegretto e grazioso

JUDITH POSKA }
ISO BRISELLI } Violins

ABRAHAM KRAINIS }
GORDON KAHN } Violas

KATHERINE CONANT }
DAVID FREED } Violoncellos

HUGO WOLF Italian Serenade for String Quartet

EUGENE LAMAS, *First Violin*
ABRAHAM KRAINIS, *Viola*

LILY MATISON, *Second Violin*
DAVID FREED, *Violoncello*

ROBERT SCHUMANN Quintet in E flat major, Opus 44
for Piano and Strings

Allegro brillante
In modo d'una marcia
Scherzo, molto vivace
Allegro ma non troppo

OLGA BARABINI, *Piano*

ISO BRISELLI, *First Violin*
GORDON KAHN, *Viola*

JOHN RICHARDSON, *Second Violin*
KATHERINE CONANT, *Violoncello*





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

THIRTY-SECOND STUDENTS' CONCERT

Friday afternoon, May 21, 1926, at 3:15 o'clock

Students under MADAME SEMBRICH

DAGMAR RYBNER at the Piano



WOLFGANG AMADEUS MOZART..... Aria: "Batti, batti"
HENRY CAREY Pastoral
OLD SCOTCH "Comin' Thro' the Rye"
SUE SEIGER

ANTONIO CALDARA "Sebben crudele"
EDVARD GRIEG Ein Schwan
FRANZ SCHUBERT "Hark, Hark the Lark!"
SOPHIA SNYDER

WOLFGANG AMADEUS MOZART..... "Voi che sapete"
OLD ENGLISH Phyllis
HENRY PURCELL Nymphs and Shepherds
EDNA HOCHSTETTER

FRANZ SCHUBERT "Who is Sylvia?"
SECCHI "Lungi dal caro bene"
GIACOMO CARISSIMI "Vittoria"
ERNESTINE B. BACON

LUDWIG SPOHR "Rose, softly blooming"
FRANCESCO MARIA VERACINI La Pastorella
ALEXANDER ALABIEFF The Nightingale
ROSE BINDER

ALESSANDRO SCARLATTI "Gia il Sole del Gange"
GEORGE FREDERICK HANDEL "Lascia ch'io pianga"
JOHANNES BRAHMS "Der Jäger"
JANE PICKENS

GEORGE FREDERICK HANDEL "Sommi Dei"
JOSEF HAYDN Mermaid's Song
FRANZ LISZT "Quand je dors"
JULES MASSENET Aria: "Il est doux, il est bon" from
"Herodiade"
EUPHEMIA GREGORY

OTTORINO RESPIGHI Stornellatrice
GUSTAVE CHARPENTIER Aria: "Depuis le jour" from "Louise"
RICHARD HAGEMAN "Me Company Along"
PEARL CURREN Life
CHARLES WAKEFIELD CADMAN "Welcome Sweet Wind"
ELSA MEISKEY

GEORGE FREDERICK HANDEL Largo
ERICH WOLFF Irmelin Rose
UMBERTO GIORDANO Aria from "La Cena delle Beffe"
RICHARD STRAUSS Schlechtes Wetter
WOLFGANG AMADEUS MOZART..... Aria: "Queen of the Night" from
"The Magic Flute"

LOUISE LERCH





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

THIRTY-THIRD STUDENTS' CONCERT

Monday afternoon, May 24, 1926, at 4:15 o'clock

Students under MR. SAPERTON



LUDWIG VAN BEETHOVENThirty-two Variations in C minor

JOHANNES BRAHMSFive Intermezzi:

Opus 117, No. 1 in E flat major

Opus 118, No. 1 in A minor

Opus 118, No. 2 in A major

Opus 117, No. 2 in B flat minor

Opus 117, No. 3 in C sharp minor

CARL THORP

FRÉDÉRIC CHOPINSonata in B flat minor

Grave (Doppio movimento)

Scherzo

March funèbre

Finale

STEPHEN MORRISSETT





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

THIRTY-FOURTH STUDENTS' CONCERT

Tuesday afternoon, May 25, 1926, at 4:15 o'clock

Students under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



HENRI WIENIAWSKI. Concerto in D major, Opus 22
Allegro moderato (first movement)

PAUL GERSHMAN

WOLFGANG AMADEUS MOZART. . Concerto in A major
Adagio—Allegro aperto (first movement)

ISO BRISELLI

HENRI WIENIAWSKI. Fantaisie brillante sur des motifs de
l'Opera "Faust"

JUDITH POSKA





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Second Season ——— 1925-1926

FIRST CONCERT

OF

THE STUDENTS' ORCHESTRA

LEOPOLD STOKOWSKI, *Conductor*

THADDEUS RICH, *Associate Conductor*


Sunday Afternoon, April 25, 1926

at 3:30 o'clock


BALL ROOM—The Penn Athletic Club

(over)





Programme



JOHANN SEBASTIAN BACH. . . . Choralvorspiel—"Wir glauben all'
an einen Gott"

CARL MARIA VON WEBER. . . . Recitative and Aria—"Wie nahte mir
der Schlummer" from "Der Freischütz"
for Soprano and Orchestra

ELSA MEISKEY (Student under Madame Sembrich)

LUDWIG VAN BEETHOVEN. . . . Allegretto from Symphony No. 7
in A major

ANTON RUBINSTEIN. Moderato assai from Concerto in D minor
for Piano and Orchestra

SHURA CHERKASSKY (Student under Mr. Hofmann)

CAMILLE SAINT-SAËNS. Danse Macabre

ÉDOUARD LALO. Allegro non troppo from
"Symphonie Espagnole"
for Violin and Orchestra

LOIS ZU PUTLITZ (Student under Mr. Flesch)

JEAN SIBELIUS. Finlandia

(over)

Personnel of the Orchestra

LEOPOLD STOKOWSKI, Conductor

THADDEUS RICH, Associate Conductor

First Violins

Max Aronoff
Gabriel Braverman
Lillian Cinberg
Frances Goldenthal
Dorothy Hodge
Schima Kaufman
Eugene Lamas
Lily Matison
Marguerite Parkenson
Judith Poska
John Richardson
Isadore Rosenbaum
Jacob Savitt
Benjamin Sharlip
Walter Viohl
Max Zalstein
Lois zu Putlitz

Flutes

Richard Cameron
Chester Quinley
Richard Townsend

Oboes

*Marcel Tabuteau
*Louis di Fulvio
*Ernest Serpentine

Clarinets

*Paul Alemann
Clyde Hal
Herbert Kalmbach
Robert McGinnis

Bassoons

*Walter Guetter
William Polisi

Violoncellos

Katherine Conant
Stephen Deak
David Freed
Charles Henderson, Jr.

Violas

Paull Ferguson
Joseph Fischhoff
Stellario Giacobbe
Gordon Kahn
Abraham Krainis
Jack Rudow
Nathan Shumsky
Sam Zaretsky

Horns

*Anton Horner
*Joseph Horner
*Otto Henneberg
*Albert Riese
H. W. Johnston

Trumpets

*Sol Cohen
Charles Kaufman
Frederick Maag, Jr.

Trombones

Ralph Binz
Charles Stahl
James Waide

Tuba

*Philip A. Donatelli

Second Violins

Stephen Benn
Iso Briselli
Virginia de Blasiis
Carl Graver
Eli Marcovitz
Adolph Otterstein
David Rizzo
Alfred Rodin
David Schechner
Jacques Singer

Basses

*Anton Torello
H. Garratt
Alfio Lazzaro
John Varello
Hans Wiemann

Harp

William Cameron
Casper Reardon

Tympani

Herbert Viohl

Battery

Marc Blitzstein
Muriel Hodge
Elbert Lenrow
Bessie Montgomery
Mary Watson

Librarian

Charles N. Demarest



